

MILLION
DOLLAR
LIBRARY

VOLUME VIII

CURRENT & STANDARD HITS

NO REPEATS

FOR PROFESSIONAL USE

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Dinner For One, Please James

Words and Music by
MICHAEL CARR

Moderato

Refrain

Din-ner for one, please James, Mad-am will not be din-ing,

Yes, you may bring the wine in, Love plays such fun-ny games

Din-ner for one, please James, Close mad-am's room, we've part-ed,

Please don't look so down-heart-ed, Love plays such fun-ny games.

mp Seems my best friend told her of an-oth-er, I had no chance to de-ny.

You know there has nev-er been an-oth-er, Some day she'll find out the lie.

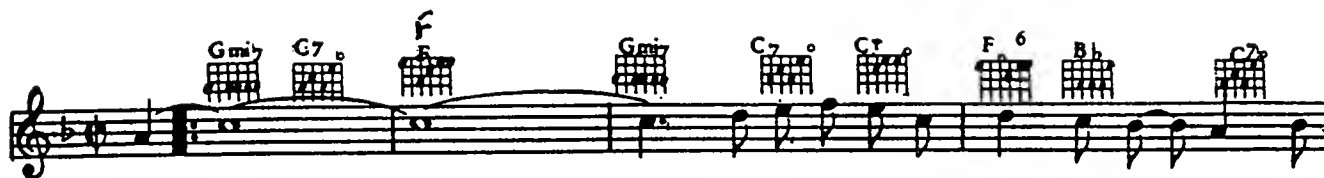
May-be she's not to blame, Leave me with si-lent hours,-- No,

don't move her fav-rite flow-ers, Din-ner for one, please James. James.

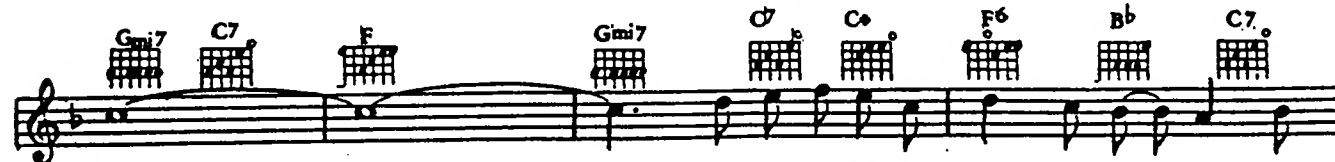
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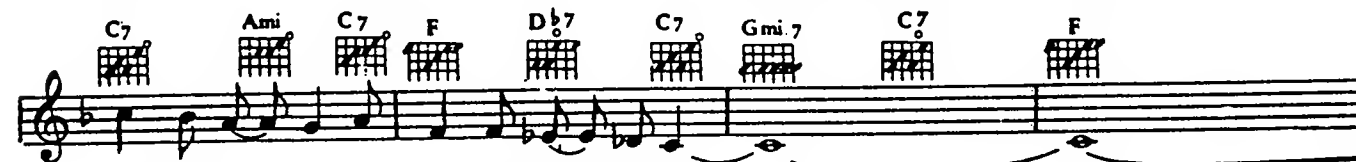
ADIOS



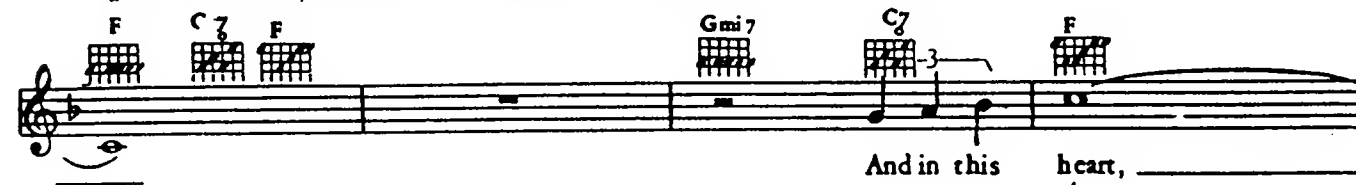
A - DIOS, _____ In leav-ing you, it grieves me to say A-
 A - DIOS, _____ Me voy lin-da ma-re - na le - jos de



DIOS. _____ I'll be so lone-ly, for you on - ly I
 El al-ma-be-cá una pe - na por que al par -



sigh and cry my A - DIOS, A - DIOS to you _____
 ur te - mo que tu ol - vi - des nues - tro amor _____



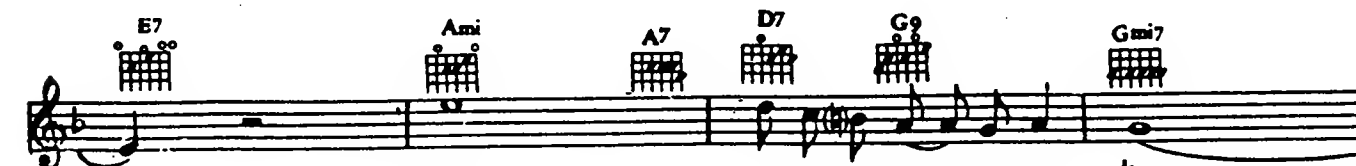
And in this heart, _____
 Her-mo - sa flor _____



_____ is mem'-ry of what used to be dear for you and me set a part _____
 mi al-ma cau - ti - vas - te con la fra-gan - cia de su can - dor _____



Moon _____ watch-ing and wait - ing a bove _____
 Tu e - res to - da mi i - lu - ción _____



Soon _____ it will be bless - ing our 'love. _____
 Tu e - res mi dul - ce can - ción. _____

C7 Gmi7 C7 F Gmi7 C7 C# F6 Bb C7

A - DIOS _____ for hap-py end-ings I'll re-turn, dear to
 A - DIOS _____ me voy lin-da mo-re-na me voy de-a-

Gmi7 D#7 Gmi C6 C7 1. F Gmi7 C7

you _____ With a love true, no more to bid you A - DIOS.
 - qui _____ A llo-rar mi tris-te - za le - jos de ti _____

Gmi7 C7 12. F Gmi7 C7 Gmi7 C7 F

A - DIOS A - DIOS
 A - " A - DIOS,

Daisy Bell

(A Bicycle Built For Two)

Refrain *a little faster*

HARRY DACRE

G C G

Dai - sy, Dai - sy, Give me your an-swer, do!

D7 G Em A7 D

I'm half cra - zy, All for the love of you! It

D7 G Em C G D7

won't be a styl - ish mar-riage, — I can't af-ford a car-riage, — But

G D7 G D7 G D7 G

you'll look sweet On the seat Of a bi-cy-cle built for two! —

English Words by
JOE DAVIS

PERHAPS, PERHAPS, PERHAPS

(Quizas, Quizas, Quizas)

(Bolero)

Spanish Words and Music by
OSVALDO FARRES

mp-f *Em* *Am6* *B7* *Em*

You won't ad-mit you love me, and so How am I ev-er to
Siem-pre que te pre-gun-to que enen-do co-mo-y don-de, to

Am6 *B7* *Em* *B7* *Em* *B7* *Em* *Am6*

know? You al-ways tell me, PER-HAPS, PER-HAPS, PER-HAPS;
siem pre me res-pon-de QUI-ZAS, QUI-ZAS, QUI-ZAS;

Em (Guitar tacet) *Em* *Am6* *B7* *Em*

A mil-lion times I've asked you, and then I ask you o-ver a -
Ya-sí pa-san los dí-as y yo de-ces-pe-ra-do y

Am6 *B7* *Em* *B7* *Em* *B7* *Em* *Am6*

gain, You on-ly an-swer, PER-HAPS, PER-HAPS, PER-HAPS;
tú, tú con-tes-tan-do QUI-ZAS, QUI-ZAS, QUI-ZAS;

Em *mp-f* *A6* *deces* *B7* *A6* *B7* *E*

If you can't make your mind up, we'll nev-er get start-ed;
Es-tás por-dien-de-que siem-po-pon-san-do, pen-mu-do;

A6 *B7* *A6* *B7* *E*

And I don't want to, wind up, be-ing part-ed, bro-ken heart-ed;
Por lo que mas tú quie-res has-ta cuan-do, has-ta cuan-do;

mp-f (Guitar tacet) *Em* *Am6* *B7* *Em*

So, if you real-ly love me, say "yes," But if you don't, dear, con-
Ya-sí pa-san los dí-as y yo de-ces-pe-ra-do y

Am6 *B7* *Em* *B7* *Em* *B7*

less, And please don't tell me, PER-HAPS, PER-HAPS, PER-
tú, tú con-tes-tan-do QUI-ZAS, QUI-ZAS, QUI-

1. Em *Am6* *B7* *mp-f* (Guitar tacet) *2. Em* *Am6* *Em*

HAPS. You won't ad-mit you HAPS.
ZAS. Siem-pre que te pre-ZAS.

Maybe I'm Amazed

Words and Music by
PAUL MCCARTNEY

Fairly Slow

Chorus:

Ba-by, I'm a-mased at the way you love me all the time
May-be I'm a-mased at the way you're with me all the time
And may-be I'm a-fraid of the way I
And may-be I'm a-fraid of the way I

Verse:

love you... May-be I'm a-mased at the way you pulled me out in time,
leave you... May-be I'm a-mased at the way you help me sing my song,
hung me on a line, And
right me when I'm wrong, And

Bridge:

may-be I'm a-mased at the way I real-ly need you...
may-be I'm a-mased at the way I real-ly need you...
Ba-by, I'm a man, may-be I'm a

Outro:

lon-e-ly man who's in the mid-dle of some-thing - That he does-n't real-ly un-der-stand...
Ba-by, I'm a man and may-be you're the
on-ly wom-an who could ev-er help me. Ba-by, won't you help me to un-der-stand? Oo...
D.C. al fine

Chords: Bb, F, C, G, Bb, F, C, Bb, F, C, G, Bb, F, Ab, Eb, C, Fine, D, Dmaj7, D7, G, D, Dmaj7, D7, G, D, A7

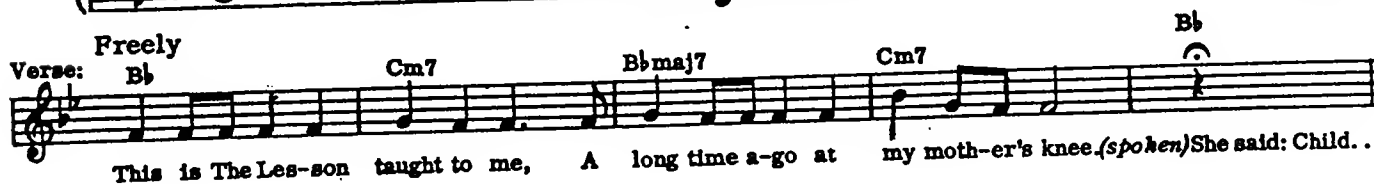
THE LESSON

Words and Music by
MACK DAVID

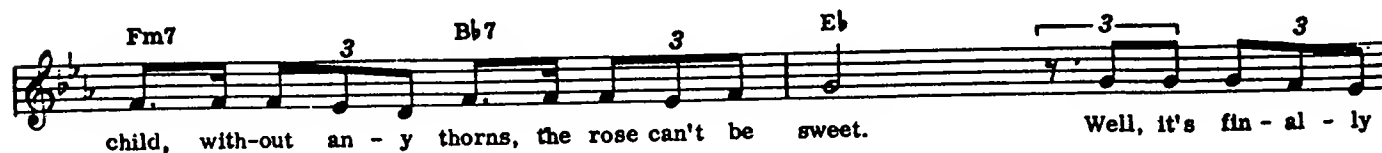
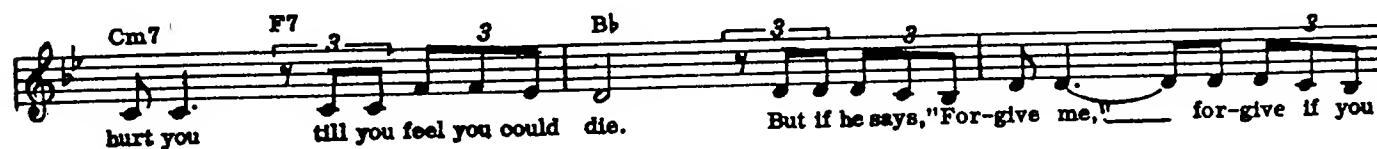
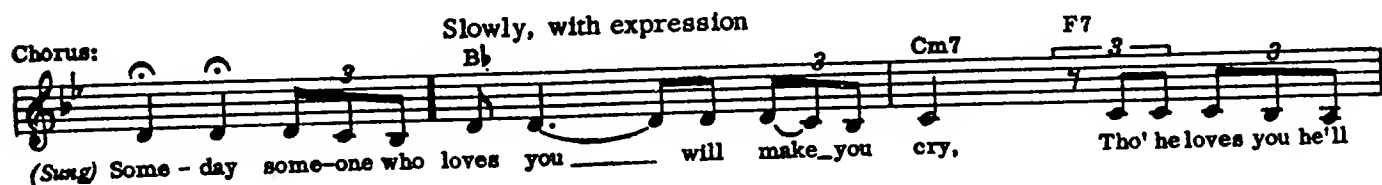
Slowly

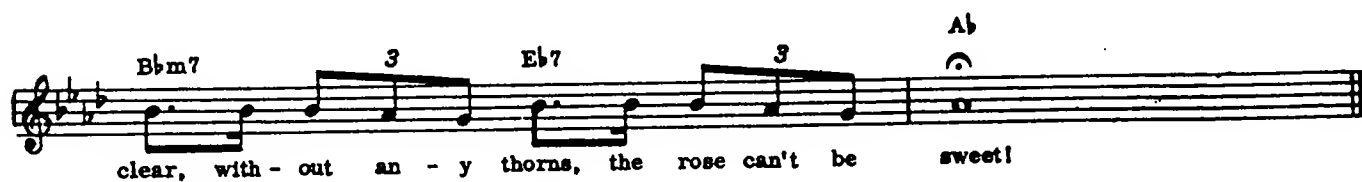
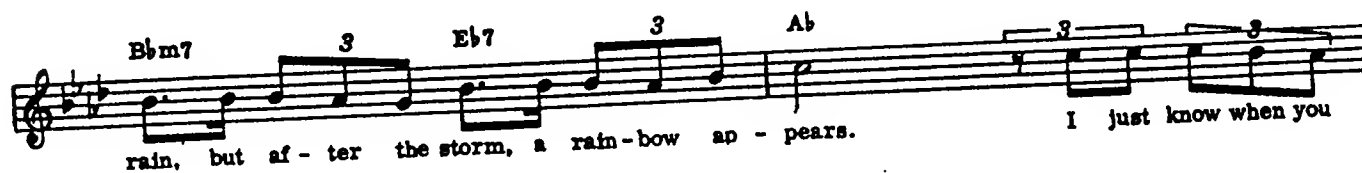
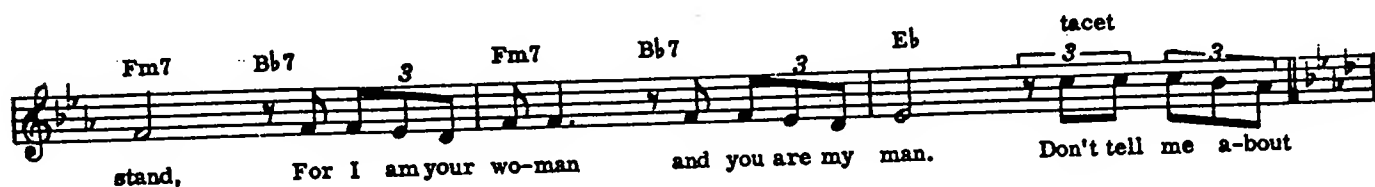
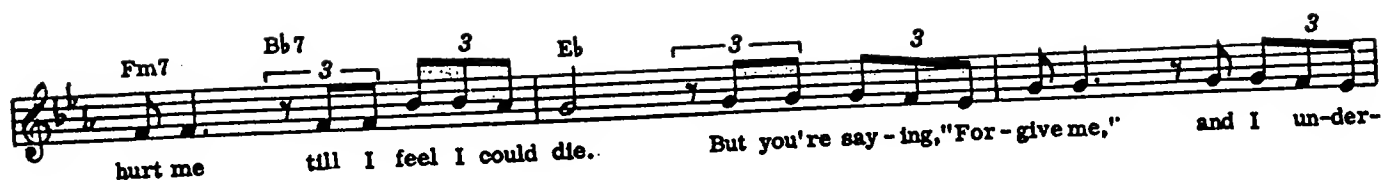


Freely
Verse:



Chorus:
Slowly, with expression





JUST AS MUCH AS EVER

By
CHARLES SINGLETON and
LARRY COLEMAN

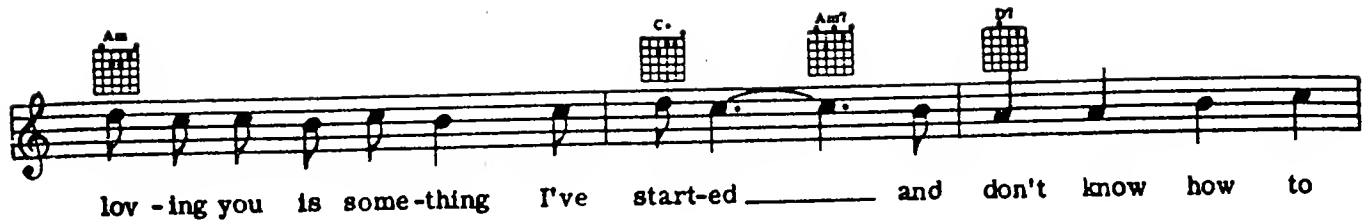
Moderately Slow, with a good beat

The musical score is written on a single staff in treble clef. It includes guitar chords indicated by letter codes and grid diagrams above the notes. The tempo/style is 'Moderately Slow, with a good beat'. The lyrics are written below the staff, with some words underlined and blank lines for continuation.

Chords: C, Am, D7, G7sus, G7, C, C#dim, Dm7, G7, Dm7, G7, F#dim, C, G7, C, G7, F, Fm, C.

Lyrics:


I miss you just as much, Wan-na
 kiss you just as much, E - ven though we're still a - part.
 Just as much as ev-er, _____ I need you, _____ and
 want you to be near, Just as much as ev-er, _____ I
 love you, _____ and al - ways will, my dear. E - ven though we two are
 part - ed my feel - ings for you nev - er drop, For



lov - ing you is some - thing I've start - ed _____ and don't know how to



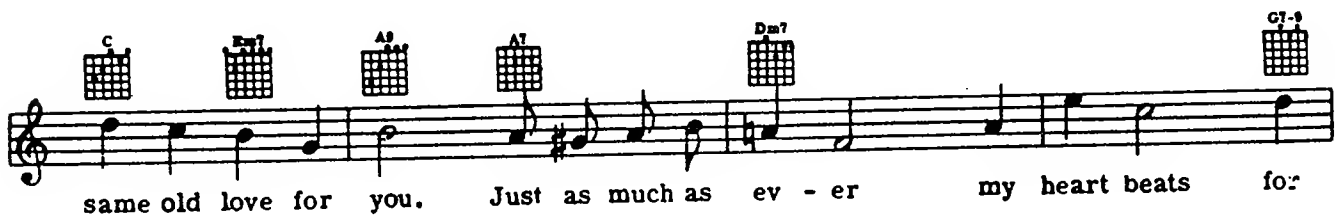
stop! Just as much as ev - er, _____ I'm hop - ing _____ that



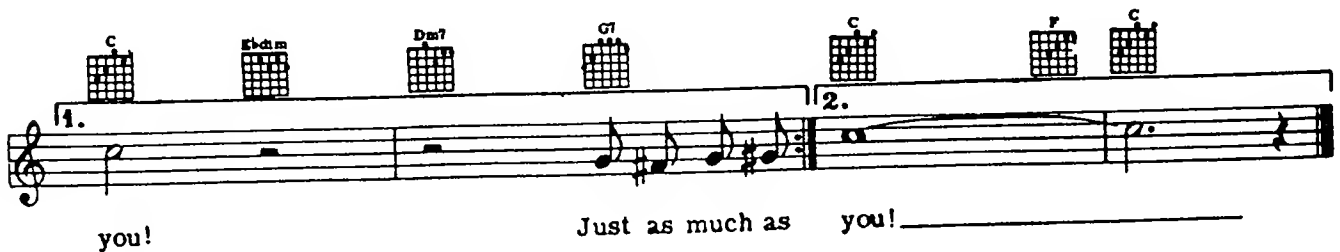
you'll be mine a - gain. Dar - ling 'cause I'll nev - er _____ be sat - is - fied till



then. _____ For I am still the same old me with the



same old love for you. Just as much as ev - er my heart beats for



you! Just as much as you! _____

I'll Buy You A Star

Words by
DOROTHY FIELDS

Music by
ARTHUR SCHWARTZ

Refrain (slowly with expression)

I'll buy you a star, not just a star, but the
best one in the sky
You'll have a cloud to sleep on A cloud as
light as an an - gel's sigh A
fine sil - ver chain Made from the rain of a
sum - mer af - ter - noon I'll
buy you a star, My dar - ling But

11

I won't rest un - til I buy the
moon I'll
moon

A GAY RANCHERO

(LAS ALTENITAS)

English Lyric by ABE TUVIM
and FRANCIA LUBAN

Music and Spanish Lyric by
J.J. ESPINOSA

A Gay Ran - cher - o, A cab - al - ler - o Can al - ways find some -
one to pet A sen - or - it - a, a sweet Pe - pl - ta Her oth - er
loves will soon for - get If he's in - sis - tent And she's not dis - tant
The sen - or - it - a will con - fess Her Gay Ran - cher - o,
her cab - al - ler - o Need on - ly ask and she'll say yes.

YOU DON'T KNOW WHAT LOVE IS

Words and Music by
DON RAYE and
GENE DePAUL

Refrain

Chords: #Fm6, D♭9, C7+5, Fm6, G♭9

YOU DON'T KNOW_ WHAT LOVE IS — Un - til you've learned the mean-ing of the

Chords: D♭9, B♭9, G♭9, Fm6

blues; Un - til you've loved a love you've had to lose YOU

Chords: D♭9, C7, Fm6

DON'T KNOW_ WHAT LOVE IS. — You don't know_ how

Chords: D♭9, C7+5, Fm6, G♭9, D♭9


lips hurt — Un - til you've kissed and had to — pay the cost; Un -

Chords: B♭9, G♭9, Fm6, D♭9, G♭9








til you've flipped your heart and you have lost YOU DON'T KNOW_ WHAT







LOVE IS. — Do you know — how a lost heart fears — the














thought of rem-in - is - cing? — And how lips that taste of tears —





— lose their taste — for kiss - ing? — You

don't know — how hearts burn — for love that can-not live, yet nev-er






dies Un - til you've faced each dawn with sleep-less eyes YOU



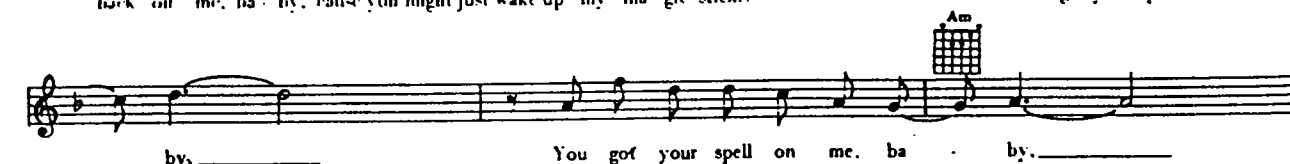
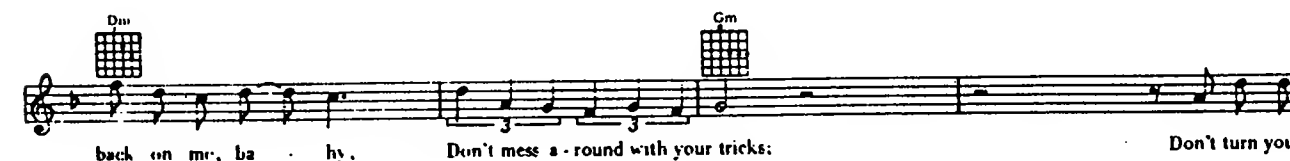
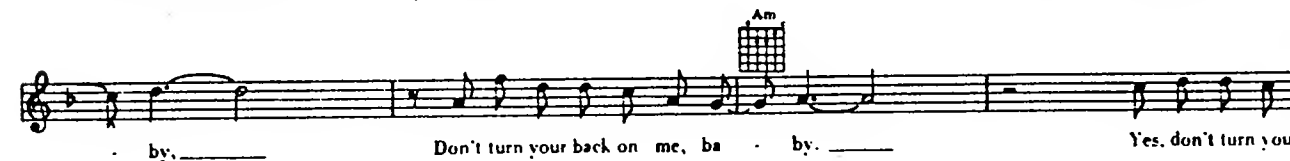
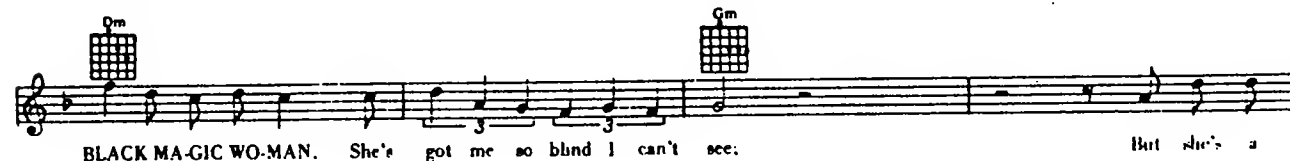



DON'T KNOW — WHAT LOVE IS. — YOU LOVE IS. —

As Recorded by SANTANA on Columbia Records
BLACK MAGIC WOMAN

Words and Music by
PETER GREEN

Medium tempo



Gm
 Dm
 I need you so bad.

Ma - gic wo - man I can't leave you a - lone.

My Shy Violet

Recorded By THE MILLS BROTHERS On Dot Records

Words by EARL SHUMAN

Music by LEON CARR

Moderately Slow

C B7
 My Shy

E7+ E7 A7
 Vi - o - let! Her blush - es real - ly put me

D7 D9 G7 G dim G7 G7+
 on. She was faith - ful as

C Em7-5 A7 D11 D9 G7
 girls go And as girls go, she's gone

tacet C B7 E7+ E7 tacet
 and left me. My Shy Vi - o - let!

A7 Dm A7 Dm E7
 Guess that's the way the gar - den grows. I

F#m7-5 B7 Em7 Em7-5 A7 Dm Dm7
 nev - er would have bet, That My Shy Vi - o - let could ev - er be a

G11 G7-9 1 C D7-9 Ab7 G7 2 C
 wild, wild rose. rose.

Recorded by SUGARLOAF on LIBERTY Records

GREEN-EYED LADY

Words and Music by
JERRY CORBETTA
J. C. PHILLIPS
DAVID RIORDAN

Moderate rock

The musical score is written for piano and voice. The piano part consists of four systems of grand staves (treble and bass clef). The first system is marked 'mp' (mezzo-piano). The second system includes first and second endings. The vocal melody is written on a single staff with lyrics underneath. Chord symbols (Em, Em7, A9, C6) are placed above the vocal staff at various points. The lyrics are: 'Green-Eyed La - dy, love - ly la - dy, Stroll - ing slow - ly - - - - - towards the sun. Green-Eyed La - dy, o - cean la - - - - - dy, Sooth - ing ev - 'ry rag - ing wave that comes. Green-Eyed La - dy, pas - sion's la - dy, dressed in love she lives - - - - -'.

mp

1. 2.

Em Em7 A9 C6

Green-Eyed La - dy, love - ly la - dy, Stroll - ing slow - ly - - - - -

Em Em7

- - - - - towards the sun. Green-Eyed La - dy, o - cean la - - - - -

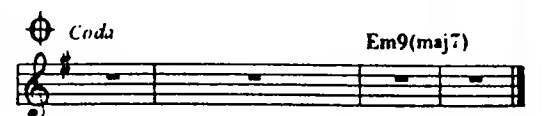
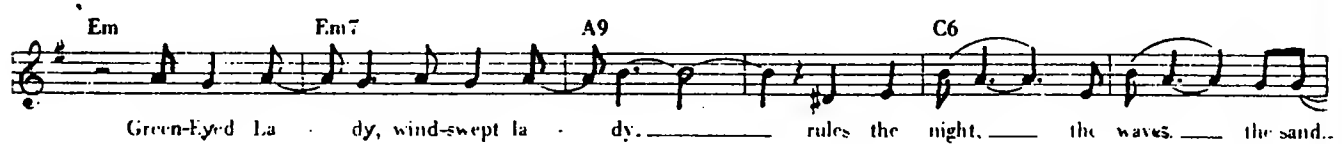
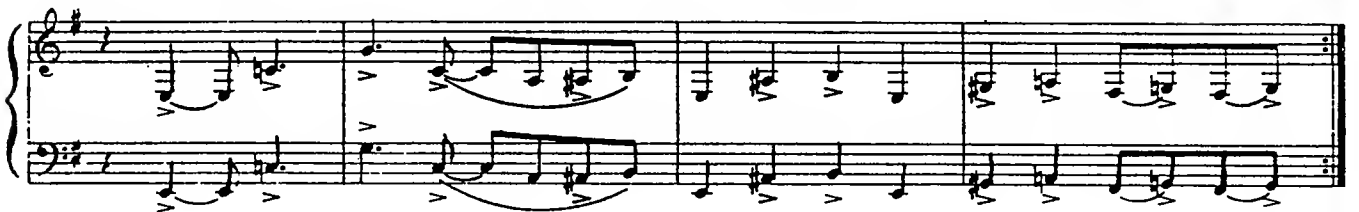
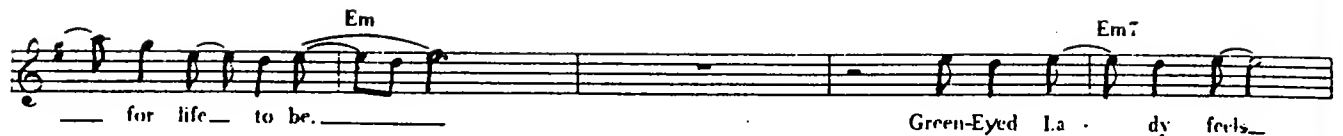
A9 C6 Em

dy, Sooth - ing ev - 'ry rag - ing wave that comes. - - - - -

3

Em Em7 A9 C6

Green-Eyed La - dy, pas - sion's la - dy, dressed in love she lives - - - - -



I'll Set My Love to Music

REFRAIN

English: I'll set my love to mu - sic. It will
 Italian: Io vo - glin be - ne al mon - do Se tu

Chords: Eb Cm Fm7 Bb7

make the sweet - est song; And the whole
 stai vi - ci - no a me; Se tu guar -

Chords: Ebmaj7 Cm Dm7b5 G7 Cm

wide world will un - der - stand I love
 di, tu, se tu sor - ri - di, a mo -

Chords: Cm7 Ab Eb Cm Fm7

you. _____
 re. _____

{ 1. You fill my heart with mu -
 2. I'll set your kiss to mu -
 to vo - glin be ne al mon -

Chords: Bb7 Eb Cm Fm7

sic And my arms with long - ing too; In the
 sic And your sighs and laugh - ter too; In the
 do Per-chè al mon - do ci se. tu: lo res -

Chords: Bb7 Ebmaj7 Cm Dm7b5 G7

whole wide world there is no love like my
 whole wide world there is no song like my
 pi - ro_a - mor vi - vo di te, Con te

Chords: Cm Cm7 Ab Eb Cm Fm7

1. love for you.
 song for you.
 per te.

2. you.
 you.
 re.

Chords: Bb7 Eb Fm9 Bb7 Eb Ebmaj7

You Stepped Out Of A Dream

CHORUS, *Slow (with Expression)*

C maj7 C6 C maj7 C6 Db maj7 Db6 Db maj7 Db6 Bbm6 Cm
 You _____ Stepped Out Of A Dream _____ You are too won - der - ful _____

G Eb7 Ab Abmaj7 Ab6 Ab Gm7 C7
 _____ to be what you seem! _____ Could there be eyes like yours, _____ Could there be

F D7 Ab7
 lips like yours, _____ Could there be smiles like yours _____ hon - est and tru -

G-9 Cmaj7 C6 Cmaj7 C6 Dbmaj7 Db6 Dbmaj7 Db6
 - ly? You _____ stepped out of a cloud, _____ I want to

Bbm6 Cm G Eb7 Gb7 F9
 take you a - way, _____ a - way from the crowd _____ And have you

Fm7 Cmaj7 C F6
 all to my - self a - lone and a - part _____ out of a dream. _____

G6 G7+ 1, Cmaj7 C6 Dm7 G7 C F#dim • Dm7 G7
 _____ safe in my heart. _____

2, Cmaj7 C6 G-9 G7 C
 heart. _____

Theme From "The Eleventh Hour"

An M-G-M TV Series in Association with NBC-TV

The musical score is written for guitar in standard notation, featuring a key signature of one sharp (F#) and a common time signature (C). The melody is primarily composed of eighth and quarter notes, often beamed together. Chords are indicated by letters (A7, Dm, G7, C, Am, B7, Em, C7) placed above the staff. The score is organized into eight systems, each containing a single staff. The first system begins with a treble clef and a common time signature. The music is characterized by a steady, rhythmic progression, with chords changing frequently to create a sense of movement. The final system concludes with a double bar line and a key signature change to one flat (Bb).

Chord progression (from top to bottom systems):

- System 1: A7, Dm, G7, Dm, G7, C
- System 2: A7, Dm, G7, C
- System 3: Dm, C7, C
- System 4: Am, B7, Em
- System 5: A7, Dm, G7, Dm, G7, C
- System 6: A7, Dm, G7, C
- System 7: Dm, G7, C
- System 8: A7, Dm, G7, Dm, G7, C, C7

A little Faster

Musical score for 'A little Faster' in B-flat major, 4/4 time. The score consists of five staves of music. The first staff begins with a treble clef and a key signature of two flats. The music is written in a style that suggests a piano or organ accompaniment. Chords are indicated above the notes: Fm, Bb7, Fm, Bb7, Eb. The second staff continues with C7, Fm, Bb7. The third staff is marked 'Tempo I' and includes a double bar line. Chords above include Eb, Fm, Bb7, Fm, Bb7. The fourth staff has Eb, Bb7, Eb, Ab, Bb7, Eb. The fifth staff continues the harmonic progression with Eb, Bb7, Eb, Ab, Bb7, Eb. The music features various melodic lines with slurs and ties, and some notes are beamed together.

PORGY

Words by
DOROTHY FIELDS

Music by
JIMMY McHUGH

Musical score for 'Porgy' in G major, 4/4 time. The score is a vocal melody with piano accompaniment. The lyrics are written below the notes. Chords are indicated above the notes: G, G+, Em, G7, Am, F7, D7, G, Em, Am, D7, A7, D7, G, G+, Em, G7, Am, F7, D7, G, Em, Am, D7, G, C6, G, E7, A7, D7, G, G+, Em, G7, Am, F7, D7, G, Em, A7, D7, G, Cm6, G6. The lyrics are: I got a man now, I got Por-gy. I un-der-atan'now, I got Por - gy, I'm thru wid by ways and his ways is my ways, for - ev - er more! Lord! when I feels his arms a-bout me! Know - in' he can't go on wid-out me! I wants to beg fo' a chance to camp by his door; Say he's not much fo' to look and see, La-ry an' no 'count as he can be, He's got a good kin' of love for me; Chang - in' my style an' way of liv-in', Glad I've stopped tak-in' an' Start-ed giv-in' I got a man, I got Por - gy now.

My Quiet Village

Lyric by
MEL LEVEN

Music by
LESLIE BAXTER

A - lone _____ in MY QUI-ET VIL-LAGE I pray _____ You will be re-

turn - ing one day _____ to me. _____ 'Re-turn to me _____

A - lone _____ liv - ing with the mem - 'ry of you _____

Prom - is - ing you'd al - ways be true _____ to me _____

Be true to me. _____ A - bove me _____

there's a moon on fire, _____ Tell - ing you to love me. _____

as I de - sire, _____ And ev - er the

flame _____ in MY QUI - ET VIL - LAGE will burn, _____

G7 Dm7 G9 G#9

Dar - ling till the day you re - turn to

B C B C

me. Re-turn to me, re - turn to

1 C 2 C

me. A me.

Unchain My Heart AGNES JONES & FREDDY JAMES

UN - CHAIN MY HEART, ba-by let me be; UN - CHAIN MY HEART 'cause you don't care a-bout
HEART, ba-by let me go; UN - CHAIN MY HEART 'cause you don't love me no
HEART, let me go my way; UN - CHAIN MY HEART you wor - ry me nite and

me. You've got me sewed up like a pil-low case, but you're let-tin' my love go to waste,
no. Ev-ry time I call you on the phone, Some fel-la tells me that you're not at home, } So UN-
day. Why lead me thru a life of mis-er-y, When you don't care a bag of beans for me, }

CHAIN MY HEART, oh, please, please set me free. UN - CHAIN MY I'm un-der your

spell, like a man in a trance, But I know darn well that I don't stand a

chance. So UN-CHAIN MY free. Won't you set me free? repeat and fade

Coda

The Man With The Horn

Lyric By
EDDIE DE LANGE

Music By
JACK JENNY
BONNIE LAKE
EDDIE DE LANGE

Ebmaj9 Fm7 Gm7 Fm7
 You'll al-ways find me near The Man With The Horn, Find me there from
 Eb6 Fm7 Gm7 Cm7 Fm7 Db9 C9 B9 Bb9 E7
 dark un-til dawn, That's the place where mu-sic is born, di-
 Eb Fm Gm Fm Eb Ebmaj9 Fm7
 vine. Just lis-ten while he takes his so-lo a-part,
 Gm7 Fm7 Eb6 Fm7 Gm7 Cm7 Fm7 Db9 C9
 Watch him close his eyes from the start. Hear that mu-sic pour from his heart.
 B9 Bb9 E9 Bbm7 Eb9 Eb7 Ab Abm7 Db9 Db9+
 so fine. So sweet-ly, He plays and
 Gbmaj9 Gb6 Gbmaj7 Gb6 Gbmaj9 Gb6 Bbm7 Cm7 F9 Cm7 F7
 says it so well: Com-plete-ly, I'm
 Bb9 Fm7 B9 Bb9 Ebmaj9 Fm7
 un-der his spell. So if you're in the mood for mu-sic and love,
 Gm7 Eb6 Cm7 F9 Gb9 F9 Adim
 Just for-get the stars up a-bove, And my friend you'll
 Fm7 Ab Gm7 F#m6 Fm7 E7 1. Eb B7
 find you'll be drawn to The Man With The Horn.
 Bb7 2. Db Ab7 B7 E7 Ebmaj7
 You'll al-ways find me near the Horn.

A Very Special Love

Tacet Bbmaj7 Gm7 Cm7 F7 Bbmaj7 Gm7

An - y time at all you're near me, 'Cause you're near, you cheer me,

Cm7 F7 Bbmaj7 Gm7 Cm7 F9 Bb6 Ebmaj7

That's a ver - y spe - cial rea - son, For a VER - Y SPE - CIAL LOVE.

F7 *Tacet* Bbmaj7 Gm7 Cm7 F7 Bbmaj7 Gm7

We don't need to speak a word, dear, Still each word is heard, dear,

Cm7 F7 Bbmaj7 Gm7 Cm7 F9 Bb6

That's a ver - y spe - cial rea - son, For a VER - Y SPE - CIAL LOVE —

Fm7 Bb7 Eb Edim Bb6 Cm7 F7

A heart is just a heart, Noth - ing more, noth - ing less,

Bbdim Bb Bb6 Bb7 Eb Edim Bb6 Gm7 C7 Cm7

just a heart, Un - til the day that love comes to stay for - ev - er.

F7 *Tacet* Bbmaj7 Gm7 Cm7 F7 Bbmaj7 Gm7

And our love will last a life-time, As a man - and - wife time,

Cm7 F7 Bbmaj7 Gm7 Cm7 F9 1. Bb6 Gm7 C9

That's a ver - y spe - cial rea - son, For a VER - Y SPE - CIAL LOVE.

F9 *Tacet* 2. Bb6 Bbmaj7

An - y time at all you're LOVE. Luck - y girl and luck - y

Ebmaj7 Cm7 Bb6

boy, We've a won - drous world of joy, In A VER - Y SPE - CIAL LOVE. —

The House I Live In

Words by LEWIS ALLAN

Music by EARL ROBINSON

What is A-mer-i-ca to me— A name, a map, the flag I see, a

cer-tain word DE - MOC - RA - CY, What is A-mer-i-ca to me?—

REFRAIN (with simplicity) D A7 D

The house I live in, A plot of earth, a street, The

groc-er and the butch-er and the peo-ple that I meet; The

chil-dren in the play-ground, the fac-es that I see; All

rac-es, all re-lig-ions, that's A-mer-i-ca to me.

The place I work in, the work-er at my side,— The

lit-tle town or cit-y where my peo-ple lived and died.— The

"how -dy" and the hand-shake— the air of feel-ling free— the

right to speak my mind out, that's A - mer-i- ca — to me.

The things I see a-bout me— the big things and the small— The

lit-tle cor-ner news-stand and the house a mile tall; The

wed-ing and the church-yard, the laugh-ter and the tears, The

dream that's been a grow-in' for a hun-dred fif-ty years—

The town I live in— the street, the house, the room,— The

pave-ment of the cit-y, or a gar-den all in bloom,— The

church, the school, the club house, The mil-lion lights I see,— But es-

pec-ial-ly the peo-ple, That's A-mer-i-ca— to me.

mer-i-ca— to me.

Chords: C, F#m, D, C, F#m, D, D7, G, D7, G, Em7, Bm, F#7, Bm, A, E7, A, A7, D, A7, D, Gm6, D, F, D, A7, D, Bm, G, D, G, D, A7, D, 1. A7, D, 2. G, A7, Em7, D, G, D, A7, D.

Simonetta

Words by
IRVING CAESAR

Music by
BELLE FENSTOCK

When I hear a song I close my eyes and I be - long to SIM - O

NET - TA, _____ When I touch a rose I close my

eyes and I pro - pose to SIM - O - NET - TA. _____

When I walk a - lone I'm not a - lone be - cause I walk with SIM - O -

NET - TA, _____ When I go to sleep I dream and

ev - 'ry dreams a dream of SIM - O - NET - TA. _____

SIM - O - NET - TA, _____ She's ev 'ry

where, _____ Can't for _____ - get her, _____

Does - n't mat - ter where I wan - der, Ab - sence makes the

Bb7 Eb
 heart grow fond - er. When I watch the stars I fly to
 Eb Ebdim Bb7 Bb7 Gdim Bb7
 Ven - us and to Mars with SIM - O - NET - TA, —
 Bbdim Bb7
 Might as well con - fess there is no girl for me un -
 To Trio Eb Eb Eb7
 - less it's SIM - O - NET - TA! — Pa -
 Final ending Eb Db Eb6
 less it's SIM - O - NET - TA! —
 TRIO Ab Ab+ Ab Ebdim 3
 ree, — my Pa - ree, — SIM - O - NET - TA, where can she
 Bb7 Eb7 Edim Bbm Gb
 be? — Ma - belle, — ma'-moi - selle — knows very
 Eb7 Ab Ab7
 well I'm un - der her spell; — I'm sure — It's A -
 F7(b9) Bbm Dbm Ab
 mour, — Which means love tou - jours and tou - jours, — Pa - ree, —
 Ab+ Bbm Eb7 Ab Bb7 8
 — keep for me — my che - rie. —

LILAC WINE

REFRAIN (*slowly and dreamily*)

Eb Fdim Eb Fdim Eb Fdim Eb Fdim Eb Fdim
 Li - lac wine is sweet and head - y, like my
 Eb9 Ab Bbdim Ab Bbdim
 love. Li - lac wine, I
 Ab Bbdim Ab Bbdim Ab Bbdim Ab9
 feel un - stead - y, like my love.
 Db9 Eb
 Lis - ten to me, I can - not see clear - ly,
 C9 Fm7 Gm Fm Bb
 Is - n't that he, com - ing to me, near - ly here.
 Eb Fdim Eb Fdim Eb Fdim Eb Fdim Eb Fdim
 Li - lac wine is sweet and head - y, where's my
 Eb9 Ab Bbdim Ab Bbdim
 love? Li - lac wine, I
 Ab Bbdim Ab Bbdim Ab Bbdim Ab9
 feel un - stead - y, where's my love?
 Db9 Eb
 Lis - ten to me, why's ev - 'ry thing so haz - y?
 C9 Fm7 Gm Fm Bb7
 Is - n't that he, or am I go - ing cra - zy dear?
 Cm G+ Eb6 F7 Bb7
 Li - lac wine, I think I'm read - y for my
 1. Eb F7 Fm7 Bb7 2. Eb Fm7 Eb
 love. love.

MISS AMERICA!

Words & Music
by
BERNIE WAYNE

Moderato

Chorus

There she is _____ MISS A - MER - I - CA! _____

There she is _____ Your i - dea! _____ The dreams of a

mil - lion girls who are more than pret - ty, may come true in At - lan - tic Ci - ty.

For they may turn out to be _____ the queen of fem - in - in - i - ty! There she is _____

MISS A - MER - I - CA! _____ There she is _____ Your i -

dea! _____ with so man - y beau - ties she'll take the town by storm, with her

all A - mer - i - can face and form! And there she is! _____ walk - ing on

air, she is! _____ fair - est of the fair, she is MISS A - MER - I -

CA! _____ CA! _____

1. Bb Cm7 F7 2. Bb

HEAT WAVE

CHORUS

We're hav-ing a HEAT WAVE A trop-i-cal HEAT WAVE
 The temp'-ra-ture's ris-ing, It is-n't sur-pris-ing, She
 cer-tain-ly can CAN-CAN She start-ed the HEAT WAVE
 By let-ting her seat wave, And
 in such a way that The cus-tom-ers say that She cer-tain-ly can
 CAN-CAN Gee! her a-na-tom-y
 Made the mer-cur-y jump to nine-ty three
 yes sir! We're hav-ing a HEAT WAVE
 trop-i-cal HEAT WAVE The way that she moves that Ther-
 mo-me-ter proves that She cer-tain-ly can CAN-CAN. We're CAN-CAN. It's
 CAN-CAN. It's so hot the weath-er man will tell you a re-cords been made.

Chords: G, D7, G7, C, Cm, A7, Bm, D7, G, C, G7, D7, G, Cm, Dm, C, F, G7.

Markings: Fine, PATTERN, To Patter, 1. D7 G, D7 G Gaug.

C G7 Eb Fm7 Eb Ab

It's so hot a coat of tan will cov - er

Eb Bb7 Eb G7 C Dm

your face in the shade. It's so hot our cold-

C F C G7 C G7

- est maid - en feels just as warm as a bride

Eb Fm7 Eb Ab Eb Bb7 D7

It's so hot a chick - en laid an egg on the street and it fried, We're

Moderately

Recorded By AL HIRT

SUGAR LIPSBy BILLY SHERRILL and
BUDDY KILLEN

G7

C

C7 F6 F#

C A+ A7 D7 G13 F# C G7 1/2 C

COMES LOVE

Refrain *p-f*

Comes a rain storm Put your rub-bers on your feet, Comes a snow storm You can
(Comes a) heat wave You can hur-ry to the shore, Comes a sun-mons You can

get a lit-tle heat; Comes love, _____ noth-ing can be done. _____
hide be-hind the door; Comes love, _____ noth-ing can be done. _____

Comes a fire _____ Then you know just what to do, Blow a
Comes the mea-sles You can quar-an-tine the room. Comes a

tire _____ You can buy an-oth-er shoe; Comes love, _____ noth-ing can be
"Mous-ie" You can chase it with a broom; Comes love, _____ noth-ing can be

done. _____ Don't try _____ hid-in' 'Cause there
done. _____ That's all, _____ broth-er, _____ if you've

is-n't a-ny use, _____ You'll start _____
ev-er been in love, _____ That's all, _____

slid-in', _____ When your heart turns on _____ the juice... Comes a
broth-er! _____ You know what I'm speak-ing of! _____ Comes a

head-ache You can lose it in a day, Comes a tooth-ache See your
night-mare You can al-ways stay a-wake, Comes de-press-ion You may

den - tist right a - way; Comes love, noth - ing can be
 get an - oth - er break; Comes love, noth - ing can be

1. Gmi. Gmi.6 D7 2. Gmi.

done! Comes a done!

Harrigan

RERAIN G E7 A7 D7 G D7

H - A - dou - ble R - I - G - A - N spells Har - ri - gan.

G D7 A mi 7 D7

Proud of all the I - rish blood that's in me, 'Di - vil' a man can say a word a -

G G E7 A7

gin' me. H - A - dou - ble R - I -

D7 D7+ B [Tacet] G Cmi. G Cmi.

G - A - N, you see, Is a name that a shame nev - er

G G aug. G G D7 1 2

has been con - nect - ed with, Har - ri - gan, that's me! me!

THROUGH THE YEARS

Words by
EDWARD HEYMAN

from the Musical Play "Through The Years"
D \flat

Music by
VINCENT YOUMANS

Cantabile

Through the years, I'll take my place, be - side you,

Smil - ing through the years.

mp poco a poco crescendo

Through your tears, I'll keep my place be -

mp F \sharp m 7 B \flat m 7 A \flat dim A \flat B \flat m 7 E \flat 7 A \flat

side you; Smil - ing through your tears.

mp Poco animando

I'll be near, no mat - ter when or

A \flat m 7 D \flat 7 G \flat maj 7 G \flat 7 C \flat C \flat m 7 -5 dim

where, Re - mem - ber, what is mine, I'll al - ways

G \flat G \flat m D \flat A \flat m 7 -5

share. Through the night, I'll

G \flat G \flat m D \flat poco a poco cresc.

be a star to guide you; Shin - ing

bright, Though clouds may come and hide you.
 Through the years till love is gone and
 time first dis - ap - pears,
 I'll come to you, smil - ing
 through the years.

Chords: $A\flat^7$, Fm^7-5 , $B\flat^7$, $E\flat m$ *molto cresc.*, Cm^7-5 *ff appassionato*, $G\flat$, Gm , *acc.*, $B\flat m^6$, A^+ , $B\flat m^6$, *mezzo voce rit.*, $D\flat$, $G\flat$, $D\flat$, $G\flat$ *allarg.*, $D\flat$, $A\flat^7$, $A\flat^7$, $D\flat$ *a tempo cresc.*, $G\flat$, $G\flat$, $E\flat m^7$, $D\flat$

When I Take My Sugar To Tea

SAMMY FAIN, IRVING KAHAL & PIERRE NORMAN

When I tak - my sug - ar to tea, All the boys are jeal - ous of me: 'Cause I }
 vow - dy, that's me, She's a high - hat ba - by, That's she. So I }
 nev - er take her where the gang goes, When I take my sug - ar to tea. I'm a
 tea. Ev - 'ry Sun - day af - ter - noon, We for - get a - bout our cares,
 Rub - bing el - bows at the flitz With those mil - lion - aires. When I
 take my sug - ar to tea, I'm as flitz - y as I can be, 'Cause I
 nev - er take her where the gang goes, When I take my sug - ar to tea.

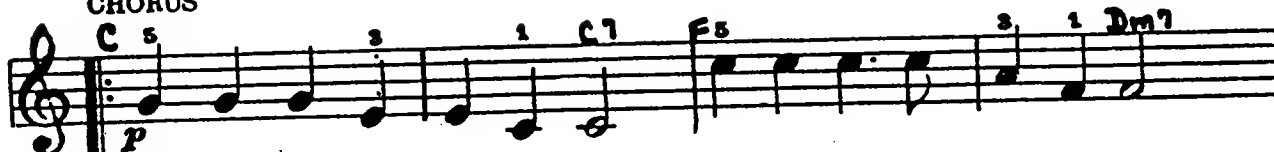
Chords: F , $F\sharp dim$, $C7$, $D7$, F , $F\sharp dim$, $C7$, Gm^7 , Bbm , $E\flat^7$, F , $B\flat$, $G7$, $D\flat^7$, $C7$, F , $F\sharp dim$, $C7$, $D7$, Gm^7 , Bbm , F , $C7$, F

Peter Cottontail

Moderato

Words and Music by
STEVE NELSON
and JACK ROLLINS

CHORUS



Easter Version

1. Here comes PE - TER COT - TON - TAIL, Hop - pin' down the bun - ny trail, -
2. Here comes PE - TER COT - TON - TAIL, Hop - pin' down the bun - ny trail, -

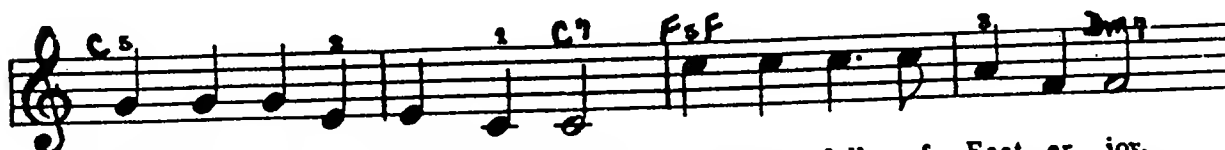
Year 'Round Version

1. Look at PE - TER COT - TON - TAIL, Hop - pin down the bun - ny trail, -
2. Lit - tle PE - TER COT - TON - TAIL, Hop - pin' down the bun - ny trail, -



Hip - pi - ty hop - pin', East - er's on it's way.
Look at him stop, and lis - ten to him say:

Hip - pi - ty hop - pin' on his mer - ry way.
Hap - pened to stop for car - rots on the way.



Bring - in' ev - 'ry girl and boy Bas - kets full of East - er joy, -
"Try to do the things you should?" May - be if you're ex - tra good, -

He's the king of Bun - ny land, 'Cause his eyes are shin - y and -
Some - thing told him it was wrong, Farm - er Jones might come a - long -



Things to make your East - er bright and gay.
He'll roll lots of East - er eggs your way.

He can spot the wolf a mile a - way.
And an aw - ful price he'd have to pay.

He's got jel - ly beans for
You'll wake up on East - er

When the oth - ers go for
But he knew his legs were



Tom-my, Col-ored eggs for eis-ter Sue, There's an or-chid for your
morn-ing And you'll know that he was there. When you find those choc-late
clo-ver And the big bad wolf ap-pears He's the one that's watch-ing
fast-er So he nib-bled three or four. And he al-most met dis-



Mom-my And an East-er bon-net, too. Oh! here comes PE-TER
bun-nies That he's hid-ing ev-'ry-where. Oh! here comes PE-TER
o-ver Giv-in' sig-nals with his ears. And that's why folks in
as-ter When he heard that shot gun roar. Oh, that's how PE-TER



COT-TON-TAIL, Hop-pin' down the bun-ny trail, Hip-pi-ty hop-pi-ty,
COT-TON-TAIL, Hop-pin' down the bun-ny trail, Hip-pi-ty hop-pi-ty,
Rab-bit town Feel so free when he's a-roun' Pe-ter's help-in'
COT-TON-TAIL Hop-pin' down the bun-ny trail Lost his tail but



Hap-py East-er day.
Hap-py East-er
some-one ev-'ry day.
still he got a -

day.
way.

44 When The Sun Comes Out

Lyric by TED KOEHLER

Music by HAROLD ARLEN

G7+ F7 Ebdim Dm7 G7+ F7 F#dim
 When The Sun Comes Out — and that rain stops beat-in' on my win-dow
 pane; — When The Sun Comes Out — there'll be blue-birds 'round my door sing-in'
 Dm7 G7+ F7 Ebdim Dm7 G7+
 like they did be-fore that ol' storm broke out — and my
 F7 F#dim G7 Gm7 C7b9 F Fm C C#dim
 man walked off and left me in the rain — though he's gone I doubt — if he'll
 gal she's gone I doubt — if she'll
 C C#dim Dm7 G7+ Cmaj7
 stay a -way for good, I'd stop liv-in' if he should, Love is fun - ny;
 C Cdim Gm
 it's not al - ways peach - es, cream, and hon - ey.
 A7+ A7 Dm7
 Just when ev - 'ry - thing looked bright and sun - ny,
 F C F Dm7 G7 Dm7 G7+
 sud - den - ly the cy-clone came. — I'll nev-er be the same 'til that
 F7 Ebdim Dm7 G7+ F7 F#dim
 Sun Comes Out — and the rain stops beat - in' on my win - dow
 G7 Gm7 C7b9 F Fm C C#dim
 pane; — If my heart holds out — let it rain and let it pour, it may
 Dm7 G7+ C E7b9
 not be long be -fore there's a knock-in' at my door, then you'll

Am7 Fm E7+ E7 A7 D7b5 Dm7 G7b9

know the one I loved walked in, When The Sun Comes

1. C Am7 Dm7 G7+ C Am7 Dm7 G7+ 2. C F9 C

Out. When The Out.

This Time The Dream's On Me

Picture "BLUES IN THE NIGHT"

D7addB G Em Am7 G#dim

Some-where, some - day we'll be close to- geth - er,

Am7 F#dim D7 addB G G#dim

wait and see, Oh, by the way,

Am7 D7 G G#dim D7 add B

THIS TIME THE DREAM'S ON ME. You'll take my

G Em Am7 G#dim Am7

hand and you'll look at me a - dor - ing - ly,

F#dim D7 add B B7 E7 Am7 D7-9 G F F#

But as things stand, THIS TIME THE DREAM'S ON ME.

G G+A#dim(add D) A#dim A B7 +5 B7

It would be fun to be cer- tain that I'm the

Bm7 E7 G#dim Em6 Cm6

one, to know that I at least sup -

G A7+5 A7 D7 G#dim D7 add B G Em

ply the should - er you cry up - on. To see you through

Am7 G#dim Am7 F#dim D7 add B B7 E7

till you're ev - 'ry - thing you want to be, It can't be true, but

A7 5 Am7 D7 1. G F F# G D7 add B 2. G Cm6 G

THIS TIME THE DREAM'S ON ME. Some-where, some- ME.

BE MINE TONIGHT

tacet Eb Ebmaj7
 See the set-ting sun, the ev-'nings just be-gun and love is in the
Eb Gb°
 air; BE MINE TO -
Bb7 *tacet* Fm7 Bb7
 NIGHT; At a time like this, would you re-fuse the
Bb7
 kiss I'm beg-ging you to share, BE MINE
Bb7 Eb6 *tacet* Eb
 TO - NIGHT. Pro-mise this my own, be-fore the night has
Ebmaj7 Eb6
 flown, you'll tell me that you care; And hold-
Eb7 Eb7 Ab
 me tight; Whis-per
Abm Ebm
 love words, oh, so ten-der, Give your
Bb7 Ebm
 kiss-es in sweet sur-ren-der, Let your
Bb7 (2nd time) 1. Eb *tacet*
 heart BE MINE TO - NIGHT. See the set-ting
2. Eb

I Don't Want To See Tomorrow

(UNLESS I SEE IT WITH YOU)

Chorus

The musical score is written for a single melodic line in treble clef, key of G major (one sharp). It consists of nine staves of music. Chord symbols are placed above the notes to indicate harmonic accompaniment. The lyrics are written below the notes, with some words split across lines. The score includes a chorus and a verse. The final line of the score has two endings, marked '1.' and '2.', both leading to a G6 chord.

To - mor - row, so they say, will be a love - ly day. A

bright new sun will sud-den-ly_ break_ through; But I DON'T WANT TO SEE TO-MOR-ROW, Un -

less I see it with you! To-mor-row, so I hear, the clouds will dis - ap-pear, The

door to hap-pi-ness will o - pen_ wide; But I DON'T WANT TO SEE TO - MOR-ROW, Un -

less you're there by my side! Don't want to walk a - lone, Don't want to dream a - lone.

Just want you close to my heart, For if your love is gone, How can I face the dawn_ of

Sun-day, or Mon-day, I just can't face one day, Un - til you say you're mine, Oh.

dar-ling, please be mine And make each bright to-mor-row young and_ new. But I DON'T WANT TO SEE TO

MOR-ROW. Un - less I see it with you! To - you!

Under The Bridges Of Paris

(SOUS LES PONTS DE PARIS)

Verse

My dar - ling, why I sing his song is eas - y to ex -
 Pour ul - ler a Su - res nes on tien a Cha - ren -

plain. It tells what hap - pens all a - long the brid - es
 ton. Tout le long de la Sei - ne on pas - se

of the Seine. The rug - a - bonds go there at
 sous les ponts. Pen - dant le jour, sui - vant son

night to sleep all their trou - bles a - way, But when the
 cours. tout Pa - ris en bu - teau de - fi - le, L'œur plein d'en

moon is shin - ing bright, my heart wants to sing it this way.
 train, ça va, ça vient, Mais l'air lors - que tout dort tran - quil - le

Chorus

How would you like to be down by the
 Sous les ponts de Pa - ris lors - que des

Seine with me? Oh, what I'd give for a mo - ment or
 cend in nuit. Tous sort's de gueux se sau - fil'nt en ca -

two un - der the bridg - es of Pa - ris with you.
 chet - te et sont heu - reux d'trou - ver u - ne cou - chet - te.

Dar - ling, I'd hold you tight, far from the eyes of
 Hô - tel du Cou - rant d'Air, où l'on ne paye pas

night. Un - der the bridg - es of Pa - ris with you,
 cher. L'par-fum et l'eau d'est pour rien mon mar - quis,

I'd make your dreams come true. true.
 sous les ponts de Pa - ris. ris.

1. F Bdim7 C7 2. F

I MUST HAVE THAT MAN

Words by
DOROTHY FIELDS

Music by
JIMMY McHUGH

Don't want my mam-my, I don't need a friend, My heart is brok-en, it won't ev-er mend, I ain't much car-in' just

where I will end, I must have that man! I'm like an o-ven that's cry-in' for heat, He treats me aw-ful each

time that we meet, It's just un-law-ful how that boy oan cheat, But I must have that man! He's hot as

Ha-des, a la-dy's not safe in his arms when she's kissed, But I'm a - fraid that he's cooled off And may-be I'm ruled off his

list, I'll nev-er be missed, I need that per-son much worsen' just bad, I'm half a-live, n' he's

driv-in' me mad, He's on-ly hu-man, if he's to be had I must have that man!

F Fm C D7 G7 Gdim

G7 G+ C+ F Fm C

D7 G Gdim G7 C Ab7 C

E7 A7 D7

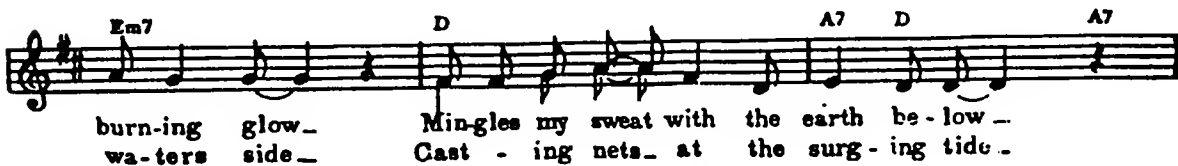
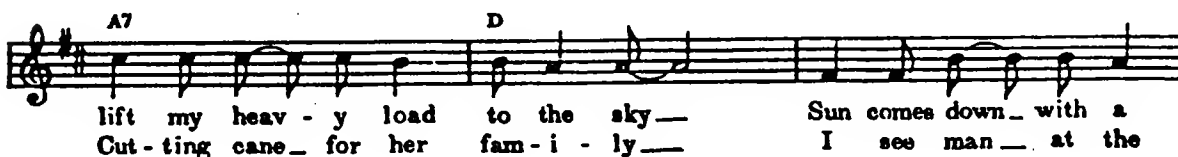
G7 C C7 F Fm C

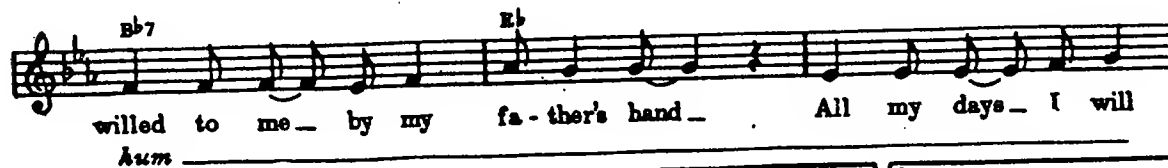
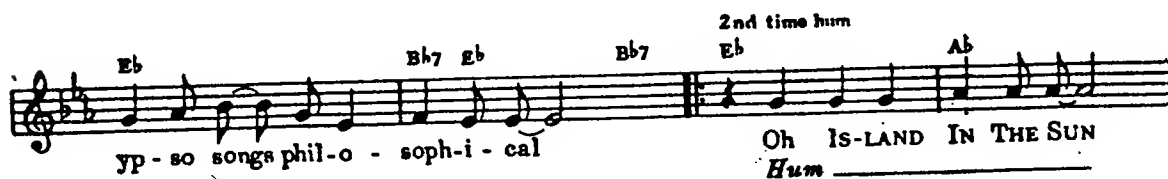
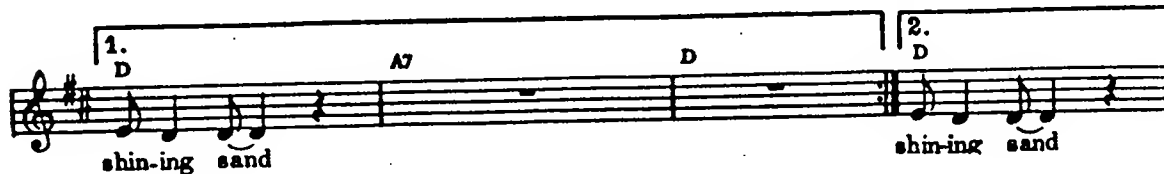
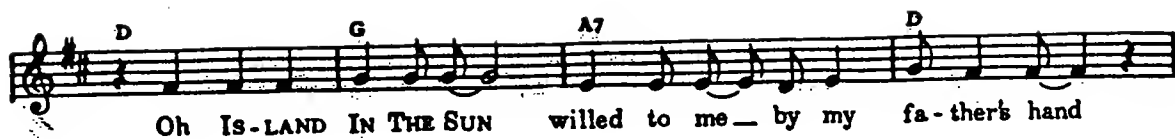
D7 G7 Gdim G7 G+ C Ab7 C

Island In The Sun

Words and Music by HARRY BELAFONTE and LORD BURGESS

Slow - freely





Top Hat, White Tie And Tails

CHORUS

I'm put - tin' on my TOP HAT, Ty - in' up my
 WHITE TIE, Brush - in' off my TAILS.
 I'm dude - in' up my shirt front, Put - tin' in the
 shirt studs, Pol - ish - in' my nails. I'm step - pin'
 out, my dear, To breathe an at - mos - phere that simp - ly reeks with
 class, And I trust that you'll
 ex - cuse my dust when I step on the gas.
 For I'll be there, Put - tin' down my TOP HAT,
 Mus - sin' up my WHITE TIE, Dan - cin' in my
 TAILS. TAILS.

Snowbound

Refrain (with much expression)

A(B \flat bass) B \flat 6 Gm7 D(C bass) Cm7
 Snow-bound to - geth - er, We're snow-bound to -
 F7(b5) F7 E(B \flat bass) B \flat maj.9 B \flat 6 A6 B \flat 6 Gm7 F \sharp m7
 geth - er. Thank - ful the weath - er locked us
 Fm7 B \flat 9 E \flat 6 Dm7 Cm7 F7
 in. Cheek to cheek with the fi - re - place a -
 Dm7 Gm7 Cm E \flat + Cm7 A7(b5) A7
 glow thru the night. So thru the night our love keeps
 D7 G7(b9) Cm7 F7(b9) A(B \flat bass) B \flat 6 Gm7
 glow - ing, grow - ing. Know - ing the bliss - es of
 D(C bass) Cm7 F7(b5) F7 E(B \flat bass) B \flat maj.9 B \flat 6 A6 B \flat 6 Gm7 F \sharp m7
 whis - pers and kiss - es, Co - zy and com - for - ta - ble and
 Fm7 B \flat 9 B \flat 9+ E \flat maj.7
 warm. Just a peace - ful pair
 E \flat m6 B \flat 6 Gm6
 Hap - py to be strand - ed there, Two to -
 E \flat maj.7 E \flat 6 D7(b9) G9 Cm7 F7(b9) 1. B \flat
 geth - er, snow-bound, bless - ing the storm.
 G \flat 7 F7+ 2. B \flat B \flat 6(b9)
 storm.

For Mama

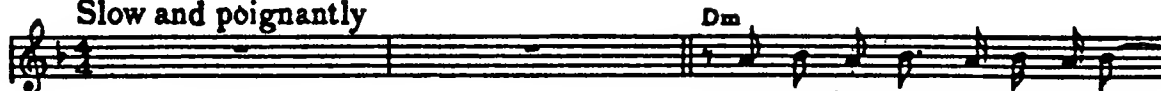
(La Mamma)

English Lyric by
DON BLACK

Original French Text by ROBERT GALL

Music by CHARLES AZNAVOUR

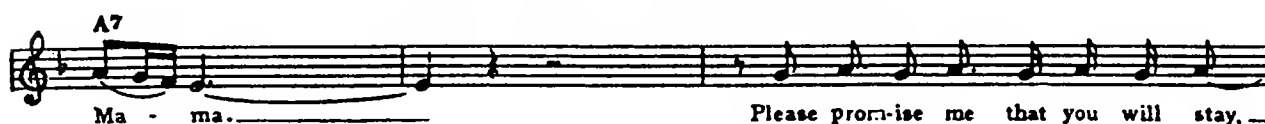
Slow and poignantly



She said, "My Son, I beg of you, -



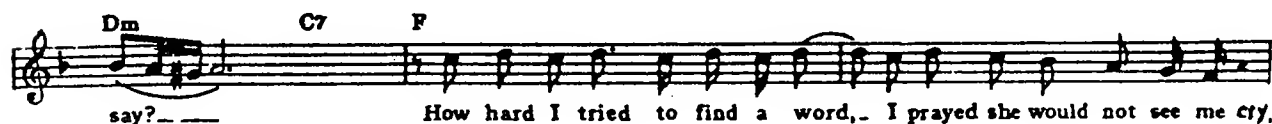
- I have a wish that must come true, - The last thing you can do - For



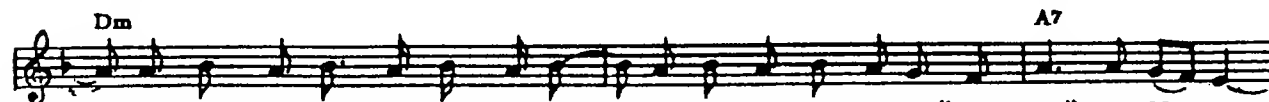
Ma - ma. - Please promise me that you will stay, -



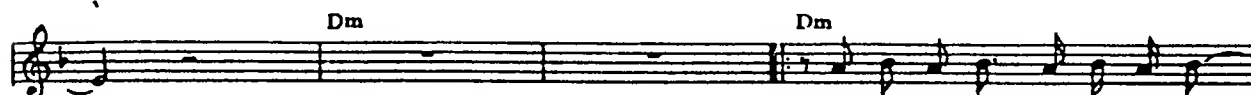
- And take my place while I'm a - way, - And give the chil-dren love each day. - I had to cry what could I



say? - How hard I tried to find a word, - I prayed she would not see me cry,



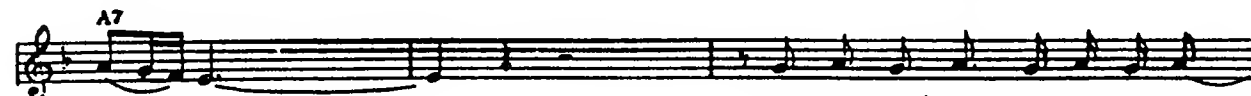
- So much to say that should be heard, - But on - ly time to say "Good - bye" to Ma - ma. -



They say in time you will for - get -
The fam-ly's left I feel so numb -



- Yet still to - day my eyes are wet - I tell my - self to smile - For
- I should have known this day would come - But still I try to smile - For



Ma - ma. - Now soon there'll be an - oth - er spring -
Ma - ma. - It hurt so much, to see them go -



- And I will start re-mem-ber - ing - The way she loved to hear us sing - Her fav-'rite song A - ve Ma -
- They have their lives to lead, I know - Now I will watch their chil-dren grow - And hear a - gain A - ve Ma -

Dm Gm C7 F

ri - a, A - ve Ma - ri a.
ri - a, A - ve Ma - ri a.

A7 Dm

The chil-dren have all grown up now, I kept my
Then I will feel the deep-est joy, I'll kiss them

Gm7 C7 C9 Fmaj.9 F6 2.Gm Gm6 Dm(sus.) Dm

prom-ise to Ma-ma, I can-not guide them an-y-more, I've done my
all, all For Ma-ma, And I will

Gm6 A7 Dm

best all For Ma-ma.

2.Gm Gm6 Dm(sus.) Dm Gm6 A7 Dm

feel so proud that I made the wish come true For Ma-ma. Still this

Gm6 Dm Bb A7

seems so small for all she did for

Dm Bbmaj.7 Gm6 D

me.

Love Is Just Around The Corner

LEO ROBIN & LEWIS E. GENSLEN

G7 C7 F G7 C7 F

Love is just a-round the cor-ner, An-y cox-y lit-tle cor-ner,
I'm a sen-ti-men-tal moun-er, And I could-n't be for-love-er,
Let's go cud-dle is a cor-ner, An-y cox-y lit-tle cor-ner,

G7 C7 F Cm D7 G7 C7 F

Love is just a-round the cor-ner When I'm a-round you.
Love is keep me on a cor-ner Just wait-ing for
Love is just a-round the cor-ner And I'm a-round

2.F To next strain 3.F Fine A7 Dm A7 Dm

you. you. Va-nus de Mi-lo was not-ed for her charms. But
strict-ly be-tween us, you're cut-er than Ve-nus and what's more you've got arms.

San Francisco Bay Blues

Moderately bright

I got the blues when my bi - by left me by the San Fran-cis- co
 Bay, _____ She's tak- in' an o - cean lin - er and she's gone so far a -
 way, _____ I did - n't mean to treat her so bad. She's the
 best gal I ev - er have had, She said good - bye _____ gon - na
 make me cry, _____ I'm gon - na lay down and die. _____ I
 have- n't got a nick - el, Ain't got a lous - y dime, _____ If she
 don't come back I think I'm gon - na lose my mind, _____ If she
 ev - er comes back to stay, There's gon - na
 be an - oth - er brand new day _____ Walk- in' with my ba - by down

Chords: Bb, Eb, Ebm6, Bb, G7, C7, F7, Bb, Eb, Bb, Eb, D7, Eb, Ebm6, Bb, G7, C7

by the San Fran - cis - co Bay. _____

Sit - Tin' down and look - in' through my back door;

Won - drin' which way to go, — Wo - man I'm so cra - zy 'bout

she don't want me no more. Think I'll take me a freight train,

Be - cause I'm feel - in' blue, Ride all the way till the

end of the line, — Think - in' on - ly of you.

Mean - while in an - oth - er cit - y just a - bout to go in - sane, —

Seems like I heard my ba - by the way she used to call my name, —

_____ If she ev - er comes back to stay, There's gon - na

be an - oth - er brand new day, — Walk - in' with my ba - by down

by the San Fran - cis - co Bay. _____

Absent-Minded Me

Words by
BOB MERRILL

Music by
JULE STYNE

Piano

Moderato

The piano introduction is in 3/4 time, marked Moderato. It consists of four measures. The first measure has a melody in the right hand (treble clef) starting on G4, moving up to A4, B4, and C5, with a half note F4 in the left hand (bass clef). The second measure continues the melody in the right hand (G4, A4, B4, C5) and has a half note E4 in the left hand. The third measure has a melody in the right hand (G4, A4, B4, C5) and a half note D4 in the left hand, marked *rall.*. The fourth measure has a melody in the right hand (G4, A4, B4, C5) and a half note C4 in the left hand. The piece ends with a final C4 in the left hand.

Refrain - Moderate waltz tempo

The vocal refrain is in 3/4 time, marked Moderate waltz tempo. It consists of eight lines of music with lyrics. The chords are indicated above the notes.

Ab - sent - mind - ed me. Ab - sent - mind -

ed me. I'm los - ing a key or

miss - ing a glove. Just like me to lose my

love. Got - ta find it, Ab - sent - mind - ed me.

Diz - zy, dop - ey me.

Mixed up mop - ey me. I'm way, way a -

G Am C7 F C Dm7 G7

head of the game, then it starts. How'd I lose my king of

C7 Fmaj.7 Dm7 G9 Cmaj.7

hearts? Got - ta find it, — Ab - sent - mind - ed me. —

Em F E7 F Fmaj.7

There's my key, Gee, I

Dm7 G7 C Dm7 C

left it in the door. There's my glove on the shelf. — Now if

Am6 B7 Am6 B7 Em D7

I don't find my love, I'll be los - ing my -

G7 F Em. D9 D#dim

self. — Got - ta find it, — Got - ta find it, —

C F G7 1. Cmaj.7 Em

Ab - sent - mind - ed me. —

F Em G7 2. Cmaj.7 Em C F C

me. —

No More Songs For Me

Lyric by
DAVID SHIRE and
RICHARD MALTBY, Jr.

Music by
DAVID SHIRE

Slowly and steadily

Voice

Piano

mp sempre legato

p

Gm9 Cm7

No more

F9 Bbmaj.7 Ebmaj.7 Eb6 A+7(b9) D9(sus.) D7 Gm7 C7 Fmaj.7 Bbmaj.7

soft tears blind - ly shed. — No more soft words

Ebmaj.7 Eb6 A+7 D7(sus.) D7 Gm9 C9 Fmaj.9 Bbmaj.9 Ebmaj.7

blithe - ly said. — No more the soft hope in time we'd

Abmaj.9 Ab6 D9(sus.) D7 D+7(b9) Gm9 Cm7 Bbmaj.7 Abmaj.7

wed. — No more songs for me. —

Gm9 Cm7 F9 Bbmaj.7 Eb6 A+7(b9) D9(sus.) D7 Gm7 C7

Love was life, though my heart bled. — Life was

Fmaj.7 Bbmaj.7 Ebmaj.7 A+7 D7(sus.) D7 Gm9 C9 Fmaj.9 Bbmaj.9

food, and my heart fed. — Love was my wa - ter, my

Ebmaj.7 Abmaj.9 Ab6 D9(sus.) D7 D+7(b9) Gm9 Cm7 Bbmaj.7 Ab(add9)

fire, my bread. — No more songs for me. —

Gm9 Cm7 Bbmaj.7 Abmaj.7 Gm9 Cm7 F9 Bbmaj.7 Ebmaj.7 Eb6 A+7(b9) D9(sus.) D7

No more strong arms warm - ly spread. —

Gm7 C7 Fmaj.7 Bbmaj.7 Ebmaj.7 Eb6 A+7 D9(sus.) D7 Gm9 C9

No more strong wine warm and red. No more the

Fmaj.9 Bbmaj.9 Ebmaj.7 Abmaj.9 Ab6 D9(sus.) D+7(b9) Ebmaj.7

strong one who warmed my bed. No more songs for me.

Abmaj.7 D9(sus.) D7 D+7(b9) Gm9 Cm7 Bbmaj.7 Ab(add9) Gm(add9)

No more songs for me.

PA-PAYA MAMA

As recorded on RCA Victor by PERRY COMO

Words and Music by
GEORGE SANDLER,
LARRY COLEMAN
and NORMAN GIMBEL

CHORUS Balone Rhythm

G D7

PA - PA - YA MA - MA, Pearl of the deep blue sea, Tell your Pa - pa -

1. To Verses Fine

G

pa - ya, — You're com-in' home with me. — 1. My sweet PA - —
2. I —
3. We'll —

VERSES

G

PA - YA MA - MA wears a bam - boo skirt. She
came to Cu - ba for a hol - i - day, PA -
set - tle down — and live in New — Or - leans And

D7

danc - es bare - foot and her feet — don't hurt. We drink pa - pa - ya by a
PA - YA MA - MA took my heart. a - way. Va - ca - tion's o - ver and it's
plant pa - pa - ya trees and cof - fee beans. PA - PA - YA MA - MA how I

G To Chorus

moon - lit shore, When we kiss — she hol - lers "More!" "More!" "More!"
time — to go, When we kiss — she hol - lers "No!" "No!" "No!" PA:
love — you so, Pack a sack — and we will go, go, go.

Congratulations To Someone

Lyric by
ROY ALFRED

Music by
AL FRISCH

Slowly (with much feeling)

The piano introduction consists of two staves. The right hand plays a series of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'mp' (mezzo-piano) and the mood is 'Slowly (with much feeling)'.

Slowly (with much feeling)

CON-GRAT-UL-A-TIONS TO SOME-ONE

Some-one who's hap-py with

you. I guess he did the right things

I was - n't wise e-nough to do. CON-GRAT-UL-A-TIONS TO

SOME-ONE Some-one who's hold-ing you now. You know I'll al-ways

love you - but I'll get a-long some-how. Did-n't I kiss you

of - ten e-nough, did - n't I hold you tight? Why did you leave me

here by my-se'f cry-ing a-lone in the night? I thought you'd love me for-

ev-er Some-how it just could-n't be. CON-GRATULATIONS TO

SOME-ONE but I wish that the some-one was me. me.

I've Had This Feeling Before

(But Never Like This)

Words and Music by
SAM H. STEPT

(Diagrams for Guitar Acc.)

Slowly with expression

Voice

I've got stars in my eyes And a catch in my throat, While my heart beats to beat the band. To be
truth-ful with you, This thrill is not new, But some-how it's dif-ferent; it's grand! Oh!

Chorus

I've had this feel-ing be-fore,— But nev-er like this! Love had me reel-ing be-fore.

But nev-er like this! Who ev-er dreamed this could hap-pen To
some-one sup-posed to be smart? I real-ly must have been nap-pin' To let you walk off with my heart!

My dreams, and I've had quite a few,— Were nev-er like this,—
This is too good to be true— But so was that kiss!

know by the way— my heart leaps That this time I'm play-ing for keeps. Yes,
I've had this feel-ing be-fore,— dar-ling! But nev-er like this. this.

Guitar Chords: Bb, Eb7, D7, Gm, C7, Bb, C7, Gdim, F7, Ddim, F7, G7aug, C7, F7, Eb, F7, Cdim, Bb, Fm6, G7, Cm, Ebmaj7, Gdim, F9, Aaug, Bb, Fm6, Bdim, Cm, G7, Cm, Gm, Gm7, C9, C7, Cm7, Faug, Cdim, Bb, Fm6, G7, Cm, Ebmaj7, Gdim, F9, Aaug, Bb, Fm7, Bb7, Faug, Eb, Ebm, B9, Bb, Gm7, C7, Cdim, Bb, Fm6, G7, Gaug, G7, C7, Eb, Cdim, 1. Bb, Cm7, Gb9, F7, 2. Bb, Eb7, Gm7.

My Destiny

Words by
MACK DAVID

Music by
JERRY LIVINGSTON

Slowly

mp *f* *rall.* *pp*

Voice and Lib.

Some things are fat-ed to hap - pen, — That is how life is planned.

So it was fat-ed, My heart was cre - at - ed for you to com - mand.

Refrain Slowly With Expression

MY DES - TI - NY — is to be in love with you. — Makes no dif-frence what you

say or do — I must stay in love with you, — That's MY DES - TI - NY. —

It's a thing you can't con - trol, — I be-long to you both heart and soul —

— with a love be-yond con - trol. — They say noth - ing is sure,

ev - en the sea runs dry. They're wrong, one thing is sure, love like mine can nev - er

die. That's how it is, — and that's how it has to be. — You are ev-ry-thing in

life to me, — You are MY DES - TI - NY. — MY NY. —

Chords: Gm7, C9, C7-9, F, Ebm7, Fdim, Gm7, C7, C7sus, Gm7, C7, F, Bdim, Gm7, C7, Gm7, C7, C9, F, Bb, F, Am, Bm7-5, F7, Am, D#dim, C, G7, Dm7, G7, C7, Gm7, C9, C7, C7sus, C7, Gm7, C7, F, Bdim, Gm7, C7, C9, F, Dm7, G9, Gm7, C9, C7, F, Dm7, G9, Gm7, C7-9, F.

Little Did I Know

Lyric by
NICK KENNY and
CHAS. KENNY

Music by
ABNER SILVER

Slowly (with expression)

rit.

Voice *ad lib*

Hold that pose for me, dar-ling Just let me look at you. Is it poss-i-ble you are my i-
deal? Kiss me and let me feel that you are real:

Refrain *Broadly a tempo*

LIT-TLE DID I KNOW when I met you I would learn to wor-ship you so
Thought I'd kiss and then for get you, LIT-TLE DID I KNOW
Lit-tle did I dream your ca-ress-es Meant more than a pass-ing hell-o.
Now my fool-ish heart con-fess-es. LIT-TLE DID I KNOW. A-pril in the moon-light, the
thrill of a June night, Those bi-cycle rides with you. Christ-mas and Thanks-giv-ing, the
rap-ture of liv-ing, Were things that I nev-er knew. You were like a star far a-
bove me, I was just a dream-er be-low, Lit-tle did I dream you'd
love me, LIT-TLE DID I KNOW. KNOW.

From the R. K. O. Picture "BUNDLE OF JOY"

Someday Soon

Lyric by
MACK GORDONMusic by
JOSEF MYROW

Verse-Recitative

Slow Eb Fm7 Bb7-9

Voice: Al-though the love of my life and I have nev-er met, I

Piano: *rit.*

guess as yet it was-n't meant to be. I'm sure Fa-ther Time, hand in hand with Des-ti - ny, Is

Ebm Ab7-9 Ab7+5 Dbm7 Gb7 D#m7 D#m6 G#m

bound to get a-round to me. From what I say, you can gath-er I

C#m7 F#7 B G#m G7

face the fu-ture rath - er op - ti - mis - ti - cly,

Refrain-Slow, with a mellow beat

G7-9 C C7 Fma7 E7+5 F7

SOME-DAY SOON, on a strange and mag - ic street we will

Am Am7 D9 Fm C Cdim

meet, my love, yes, you will come a - long. — All the joys that were ev-er de-

Dm7 G7 Cmaj7 C7 Gm7 A7-9 D7 G7-9

nied me, — All at once will be walk - ing — be - side me. — Some-how, SOME-DAY

C C7 Fmaj7 E7+5 E7 Am Am7

SOON, My sad heart will change its tune, - from a blue la-ment in-to a beau-ti-ful

D9 Fm C Cdim Dm7 F7-9

song. Un - til then, I'll keep wait-ing; - wait-ing, wait-ing, wait-ing, pa-tient-

Am D7 Fm6 C Cdim

ly. Deep in - side this long - ing grows, so as the

Dm7 Gdim Dm7 G7-9 C G Am Gdim Dm7 (opt. G7-9)

old ex - pres-sion goes, SOME - DAY SOON can't come too soon for

1. C Am Db7 G7 G7-9 2. C

me. SOME - DAY me.

Just A Girl That Men Forget

Valse moderato

By AL DUBIN, FRED RATH and JOE GARREN

G D7 Am

You're the kind of a girl that men for - get, just a toy to en -

D7 G Gm D7

joy for a - while - - For when men set-tle down they al - ways get an

D6 D7 C G Gdim D7 G

old fash-ioned girl, With an old fash-ioned smile, And you'll soon re - a -

D7 Am D7

lize you're not so wise, When the years bring you tears of re -

B7 G E7 Am

gret, - - When they play HERE COMES THE BRIDE you'll stand out -

Gdim G E7 A7 D7 1. G D7 2. G

side, just a girl that men for - get. You're the get. - -

Theme Melody from the 20th Century-Fox CinemaScope Production "DÉSIRÉE"

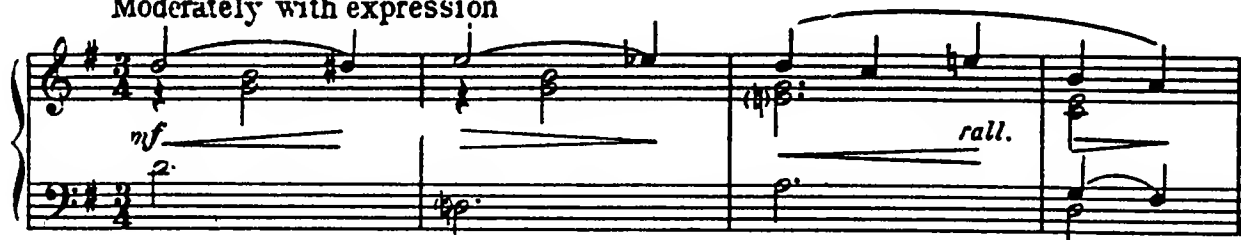
THE SONG FROM DÉSIRÉE

(WE MEET AGAIN)

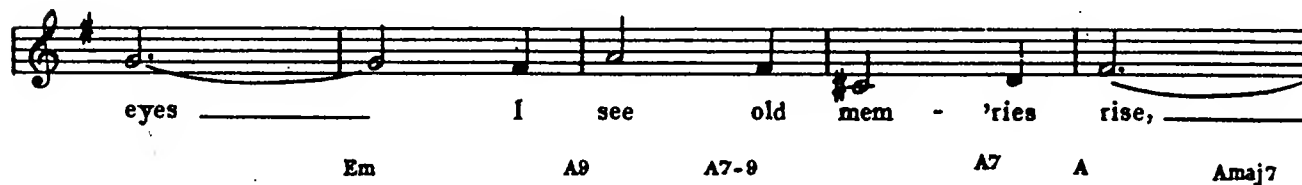
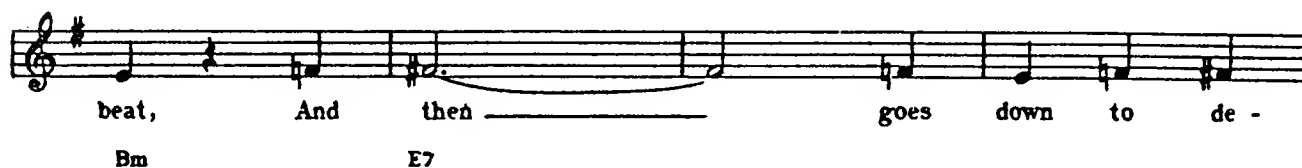
Lyric by
KEN DARBY

Music by
ALFRED NEWMAN

Moderately with expression



+1 G



A7 Am7 D7 Fm6 Am7 D9 D7-9

you I feel the fier - y touch of you. Then

G Am

thru the haze I see all our yes - ter -

D7 Bm E7

days, You loved me a thou - sand ways,

Am

Each one I re - mem - ber.

Cm Bm7 Em7

Though I know we met but a smile a -

A9 A6 A9 A7-9 G

go I know you by heart as though our

D7 Dm6 E7

love had al - ways been. So love me

Am Am7 D7-9 +5 D7-9 1. G Em7

now for we may nev - er meet a - gain.

Am7 D7 2. G C G

WE gain.

Ring, Telephone, Ring

Words and Music by
BUCK RAM and PETER TINTURIN

VERSE: *ad lib.*

Moderato

F G#dim Gm7 C6 F G#dim

My heart points a fin-ger at me and says: "You can't run a-way from the

C9-b9-7 F G#dim Gm A+-7 Dm G7-b9 C9 A7

past: My heart points a fin-ger at me and says: "It's your fault it all did-n't last." I try to con-

Dm Em7 A7 Dm Bbm F D#7 C7sus. C+

vince my-self I'm hap-py a-lone, But then, in the hush of the night, I say to my phone:

CHORUS: *Rhythmic, with expression*

F C+ F Cm D7sus. Gm Bbm6 F Dm

I'm lone-some to-night, RING, TEL-E-PHONE, RING, I'm through with pre-tend-ing,

Gm7 C7 A+ D9 G9 C7 F C+ F Cm D7sus.

There's no way to for-get, I miss her to-night, RING, TEL-E-PHONE, RING,

(him)

G Bbm6 F Dm Gm7 C7 F Cm7 F7 Cm7 Fdim F7 Cm9 F9

This night has no end-ing, Dreams of her lin-ger yet, Like a cou-ple of fools we part-ed, I

(him)

Bb F+ Bb Bbm F6 Dm D7b9 Gm7 C+9 C7b9

vowed I'd nev-er call, Now I'd give my all To have her with me, but where can she be?

(him) (he)

F C+ F Cm D7sus. Gm Bbm6 F Dm Gm7 C7

I need her to-night, RING, TEL-E-PHONE, RING, If I could but hear her, Oh, what joy it would

(him) (him)

A+ A7 D7sus. Gm Bbm6 F D#7 Gm C7 b9 1 F6 G9 C7 C+ 2 F6 Fdim F6

bring, I beg of you please, please, RING, TEL-E-PHONE, RING. RING!

Sung by Ida Lupino in the 20th Century-Fox Picture "ROAD HOUSE"

THE RIGHT KIND

Words and Music by
DON GEORGE,
CHARLES HENDERSON
and LIONEL NEWMAN

Slow Blues



Slow Blues

There's on-ly one kind of lov-in', one kind of kiss-in', The Right Kind — The
Right Kind There's on-ly one kind of lov-in', that I've been miss-in', The
Right Kind — I'm tired of too man-y guys — with cas-u-al eyes — I
know their lines from A to Z — I want a man who is no — "al-so ran" —
Dad-dy-o dad-dy oh where can you be. — There's on-ly one kind of heav-en
break-fast at sev-en The Right Kind — The Right Kind There's on-ly one kind of liv-in',
worth all the giv-in' The Right Kind — I got the word from my heart — I
heard from my heart — and I find that we a - gree — There's on-ly one kind of lov-in', The
Right Kind of lov-in' your kind of lov-in' for me. — There's on-ly —

Chords: F9, C, G7, G9, C9, Gmi7, C7, C7aug, F9, Fmi, C, Dmi7, G7, Cma7, C8, E7aug, E7, Ami, Caug, C, D9, Dmi7, D7-5, G7, F9, C, Gmi7, Eb, C9, F, C7aug, C7, C7aug, F9, Fdim, C, C9, Bb7, A9, Dmi7, G9, Gmi6, A9, D9, G7, C, 1 D7-9, G7, 2 Ab7, C

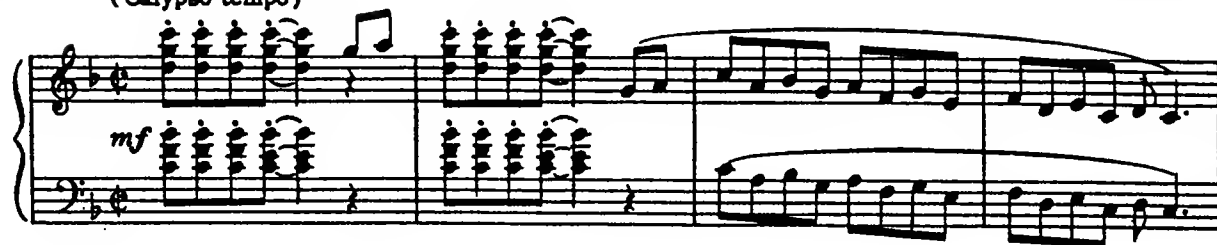
MANGOS

Lyric by
SID WAYNE

Recorded by ROSEMARY CLOONEY on Columbia Records

Music by
DEE LIBBEY

(Calypso tempo)



MAN - GOS, pa - pay a, Chest - nuts from the fire, In
my house of straw I have so much more. Pie from the
pig - eon I fix in the "Kidg - eon," Each bite is just right for your
ap - pe - tite. Now, if you like the way I cook, And if you
like the way I look, Then step in side my shad - y nook, And you'll find
MAN - GOS and pa - pay - as, an - y - thing your heart de - sir - es! MAN - GOS, pa -
Come with me,
pay a, Chest - nuts from the fire, The food is so "gude" you will wan - na stay.
Lov - er, and you will dis - cov - er
(So) Eat up and drink up and may - be you think up the
day when we say, "Preacher man, O. K." man, O. K! (Spoken) O. K!

From the 20th Century-Fox Production "FALLEN ANGEL"

Lyric by
KERMIT GOELL

SLOWLY

Music by
DAVID RAKSIN

Moderato

Piano introduction in B-flat major, 4/4 time. The melody is in the right hand, featuring a series of eighth and sixteenth notes, with a crescendo leading to a final chord. The left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato' and the dynamics include 'rall.' and 'poco ten.'.

REFRAIN - *Slowly*

First line of the refrain melody. The right hand has a series of eighth notes, and the left hand has chords. The lyrics are: SLOW-LY I o-pened my eyes ha-zy with mist, SLOW-LY my

Second line of the refrain melody. The right hand has a series of eighth notes, and the left hand has chords. The lyrics are: lips re-al-ized they had just been kissed. SLOW-LY you

Third line of the refrain melody. The right hand has a series of eighth notes, and the left hand has chords. The lyrics are: stirred in my arms thrill-ing me so, Soft-ly you

Fourth line of the refrain melody. The right hand has a series of eighth notes, and the left hand has chords. The lyrics are: sighed and you whis-pered, "Don't ev-er let me go." Then to my

Fifth line of the refrain melody. The right hand has a series of eighth notes, and the left hand has chords. The lyrics are: ears there came the sound of mu-sic play-ing all a-

Sixth line of the refrain melody. The right hand has a series of eighth notes, and the left hand has chords. The lyrics are: round And in your eyes a won-d'rous light told me that this

Seventh line of the refrain melody. The right hand has a series of eighth notes, and the left hand has chords. The lyrics are: night was for-ev-er. SLOW-LY the moon came in view,

Eighth line of the refrain melody. The right hand has a series of eighth notes, and the left hand has chords. The lyrics are: smil-ing a-bove That's when I sud-den-ly knew that

Ninth line of the refrain melody. The right hand has a series of eighth notes, and the left hand has chords. The lyrics are: I was in love. love.

CARELESSLY

Words by
CHARLES & NICK KENNY

Music by
NORMAN ELLIS

PIANO Moderato

VOICE Cm B7 Bb7 Eb Abm Fdim Eb7 Ab

mf

Love is a treas-ure, No one can meas-ure, Love is a
Love is a flow-er, Born in a bow-er, Love is a

Bb7 Eb Gm Eb7 Ab D7

pre-cious thing; I took love light-ly,
fra-grant rose; Love blooms for - ev - er,

Eb Bbm Bb C7 Bb Eb C7 F7 Bb7

Now love is gone And now I can't help re - mem - ber - ing.
Or just a day And I feel its thorns re - mem - ber - ing.

REFRAIN

mf A9 Bb9 Bb7 Edim Fm 3 Ab Bb7 Bb+5

How CARE - LESS - LY, — You gave me your heart — And

Eb Cdim B7 Eb B7 Eb Bbm C7

CARE - LESS-LY, — I broke it sweet - heart, — I

took each ten - der kiss you gave to me, Ev - 'ry

F9 Abm Bb7 A9 Bb9 Bb7

kiss made you a slave — to me, Then CARE - LESS - LY, —

Edim Fm Ab Bb7 Bb+5 Eb Cdim B7

— I told you good - by, — But now at night, —

Eb B7 Eb Bbm C7 Abm
 I wake up and cry, I wish I
 Bb7 Eb Cdim Ab7 Fm G7 Cm Eb
 knew a way to find the love I threw a - way,
 F7 Ab Bb7 Eb C7 F9 Bb7 A7 Eb
 So CARE-LESS-LY. How LY.

All Dressed Up With A Broken Heart

C G7 Cdim C E7
 I'm All Dressed Up With A Bro - ken Heart. Pre - tend - ing I'm with
 F A7 Dm G7 Em A7
 you. — Some - one else in my arms, On - ly brings back your charms, It's a
 D7 Dm G7 C G7 Cdim
 game I just can't car - ry thru. — When I'm a - lone, then the tear drops
 C E7 F A7 F F#dim
 start. I re - a - lize it's true, — I'm All Dressed Up With A
 C A7 Dm G7 C
 Bro - ken Heart, And still in love with you. —

Say You're Mine Again

Tune Uke
A D F# B

Words and Music by
CHARLES NATHAN
and DAVE HEISLER

Slowly with expression

The musical score is written for piano and voice. The piano part begins with a slow, expressive introduction in G major, featuring a melody of eighth and quarter notes. The vocal melody enters with the lyrics "Say the sun will nev-er shine, a - gain, and say the rose that blooms will nev-er bloom - a - gain, but come what may, I know I must have you - a - gain, my dar-ling, SAY YOU'RE MINE A - GAIN." The lyrics continue: "Say that spring will nev-er come a - gain, and say the chap-el bells will nev-er ring - a - gain, no mat-ter what will be I must be yours - a - gain, so dar-ling, SAY YOU'RE MINE A - GAIN. If I were to lose - all the world and its treas-ures, who cares, Let it be - as it may. As long - as I have you be-side me, I'll al - ways be hap - py that way. Say I'll nev-er see the rain - a - gain, and say I'll nev-er hear a sweet re-frain - a - gain, and say that I was wrong and I'm to blame - a - gain, but dar-ling, SAY YOU'RE MINE A - GAIN. Say the MINE A - GAIN." The score includes various guitar chords such as F, G7, C, A7+, Dm7, Cdim, C9, C7, F, G7, C, A7+, Dm7, G7, C, Am, Dm7, G7, Em7, A9, Bdim, Dm7, G7, Em7, A7, Dm7, Fm6, G7, C7, F, G7, C, A7+, Dm7, G7, C, F, and C. The tempo is marked "Slowly with expression".

From the BILLY GRAHAM Picture "OIL TOWN, U.S.A."

Somebody Bigger Than You And I

By JOHNNY LANGE (A. S. C. A. P.)

HY HEATH (A. S. C. A. P.)

and SONNY BURKE (A. S. C. A. P.)

Moderato (with much feeling)



CHORUS

Who made the mountain, who made the tree, Who made the river flow to the sea, And
 who hung the moon in the star-ry sky? SOME-BOD-Y BIG-GER THAN YOU AND I.
 Who makes the flowers bloom in the spring, Who writes the song for the robin to sing, And
 who sends the rain when the earth is dry? SOME-BOD-Y BIG-GER THAN
 YOU AND I— He lights the way when the road is long, Keeps you company. With
 love to guide you He walks beside you, Just like he walks with me.
 When I am wear-y, Filled with despair, Who gives me courage to go on from there, And
 who gives me faith that will nev-er die? SOME-BOD-Y BIG-GER THAN
 YOU AND I— I—

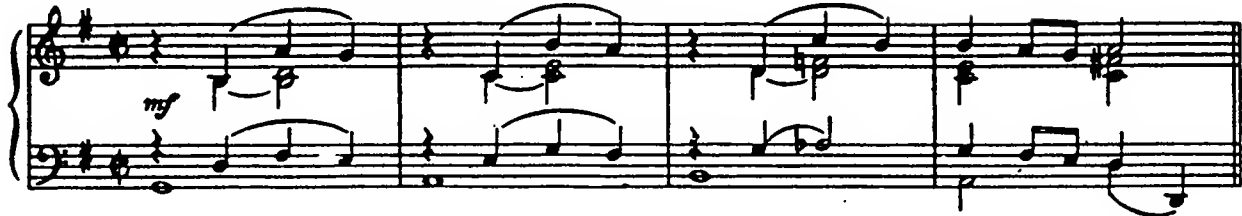
Featured by PERRY COMO

Tell Me A Story

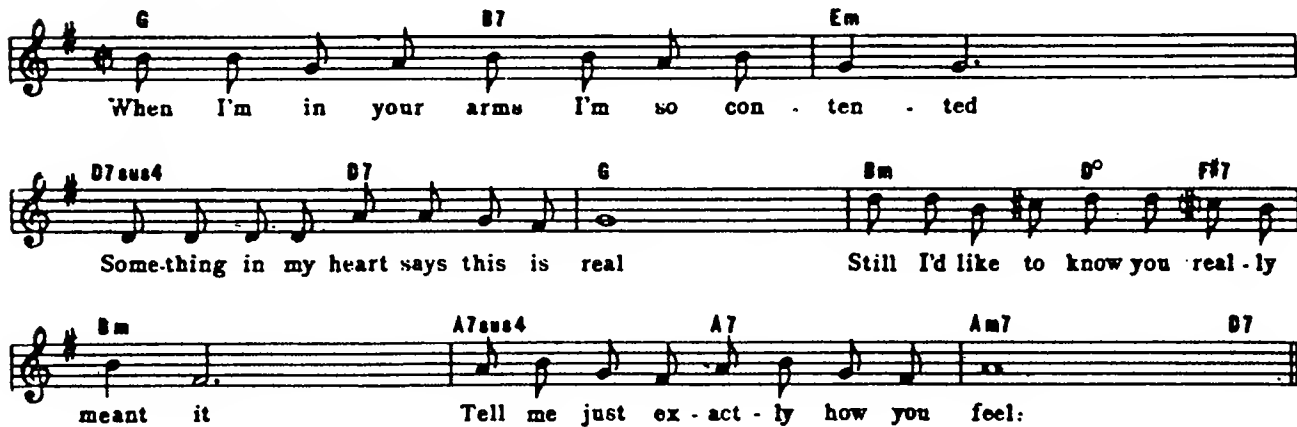
Words by
MAURICE SIGLER

Music by
LARRY STOCE

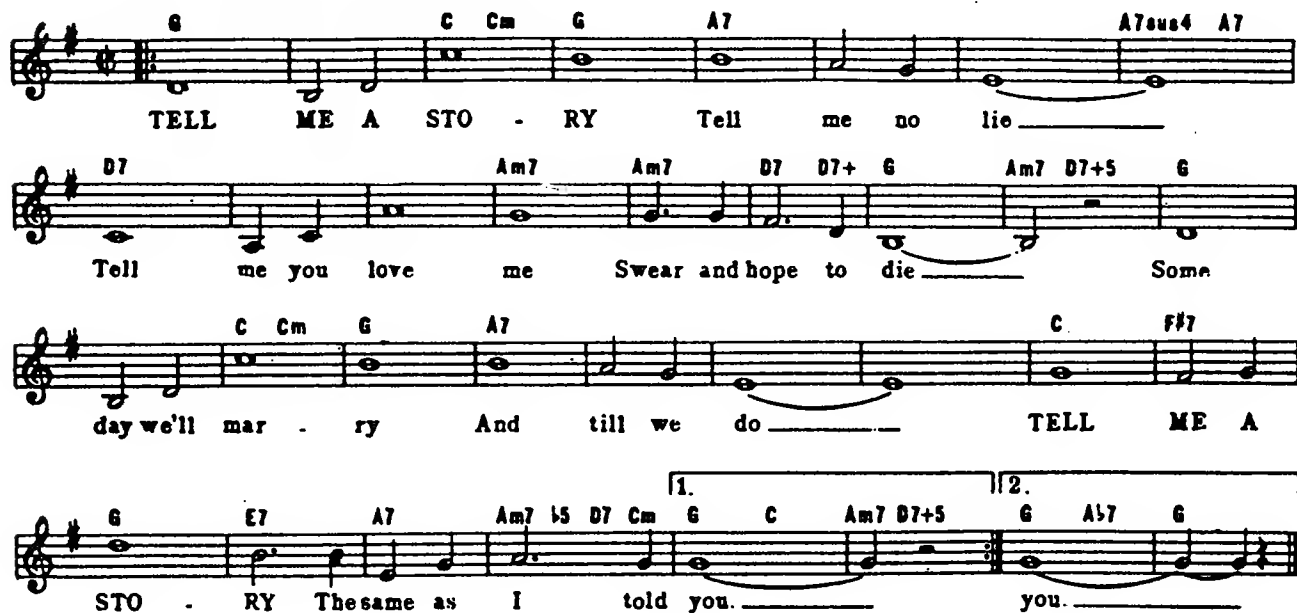
Slowly (with expression)



VERSE (*ad lib.*)



CHORUS (*Slowly with expression*)



From The United Artists Picture "Song Of The Open Road"

Lyric by
KIM GANNON
A. S. C. A. P.

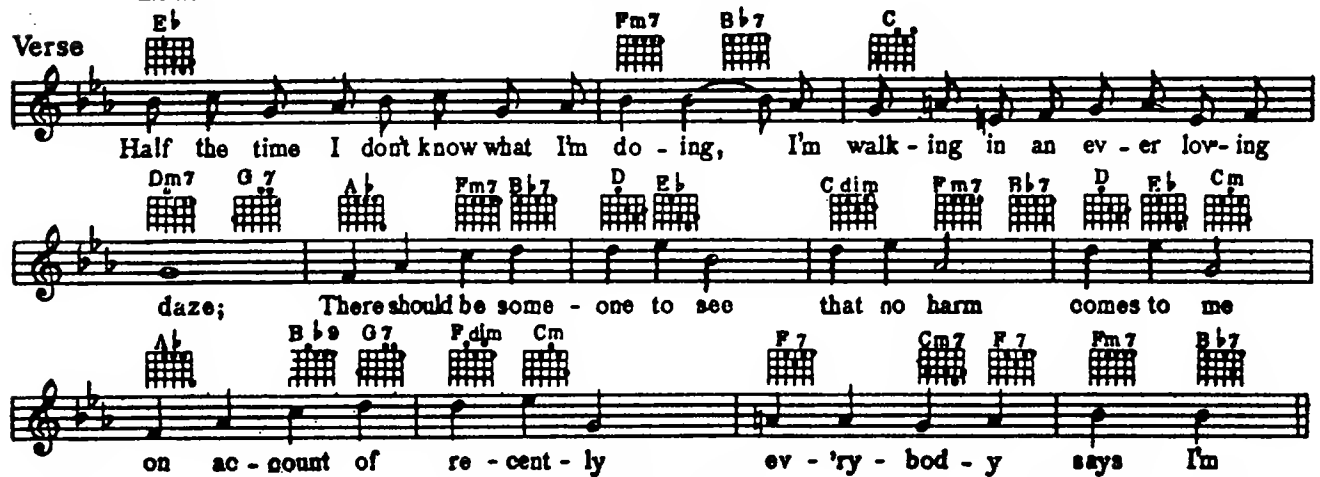
Too Much In Love

Music by
WALTER KENT
A. S. C. A. P.

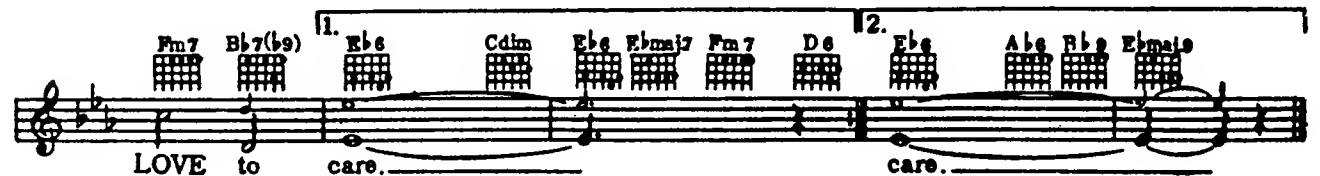
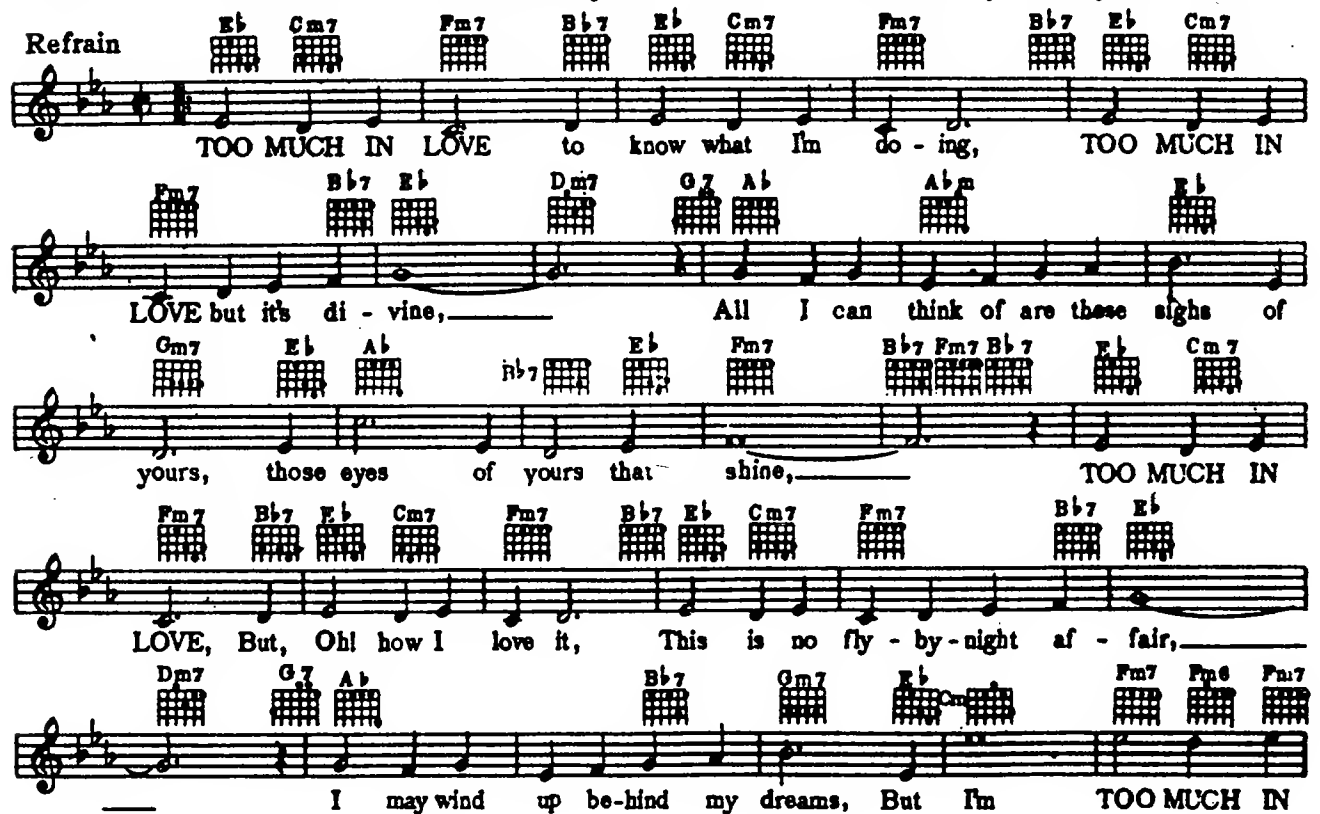
Slowly (with expression)



Verse



Refrain



LOVE to care.

care.

Sung by Gene Kelly and Judy Garland in the M-G-M Picture "SUMMER STOCK"

YOU WONDERFUL YOU

Lyric by
JACK BROOKS and
SAUL CHAPLIN

Music by
HARRY WARREN

Moderately



Refrain, Moderately

I'm glad I met you, YOU WON-DER-FUL YOU, I won't for -
 get you. YOU WON-DER-FUL YOU. You're like a breath of spring, A
 whole new thing_ has hap - pened, and with - out much a - do, I
 look at you_ and there stands love, My arms a - round you, that's won-der-ful
 too, I'm glad I found you. YOU WON-DER-FUL YOU,
 — Re-mem-ber find-er's keep-ers, los-er's weep-ers, And be-cause that's true, you're
 mine now, YOU WON-DER-FUL YOU. I'm glad I YOU.

THE WORLD I USED TO KNOW

81

Words and Music by
ROD MCKU'EN

Moderately

Piano Accompaniment:

Some - day some old fa - mil - iar to rain
 Some - day the man I used to be
 Some - day THE WORLD I USED TO KNOW

Vocal Lines:

will come a - long and know my
 will come a - long and call on me
 will come a - long and bid me

name. _____
 me. _____
 go. _____

And then my shel - ter will be
 And then be - cause I'm just a
 Then I'll be leav - in' you be -

gone, _____
 man, _____
 hind, _____

And I'll have to move a -
 You'll find my feet are made of
 For love is just a state of

long. _____
 sand. _____
 mind. _____

But till I do I'll stay a -
 But till that time I'll tell you
 But till that day I'll be your

while _____
 lies _____
 man _____

And track the hid - den coun - try of your
 And char - ter hid - den boun - daries of your
 And love a - way your trou - bles if I

smile. _____
 eyes. _____

can. _____

An Occasional Man

From the Paramount Picture "THE GIRL RUSH"

Edited by
Wm. Ellfeldt

Tune Uke
A D F# B

By HUGH MARTIN
and RALPH BLANE

Piano *mf* **Rhythmic**

Voice

I got an is - land in the Pa - cif - ic And ev - 'ry-

thing a - bout it is ter - rif - ic. I got the sun to tan me,

Palms to fan me and... An Oc - ca - sion - al Man.

I love my is - land, It's ver - y

laz - y. If I should ev - er leave it, I'd be craz - y. I got pa -

pa - yas, peach - es, sand - y beach - es and...

An Oc - ca - sion - al Man. When If

I you're go on swim - min', leave I am al - ways dressed in a style; cute,

your face is kind - a cute,

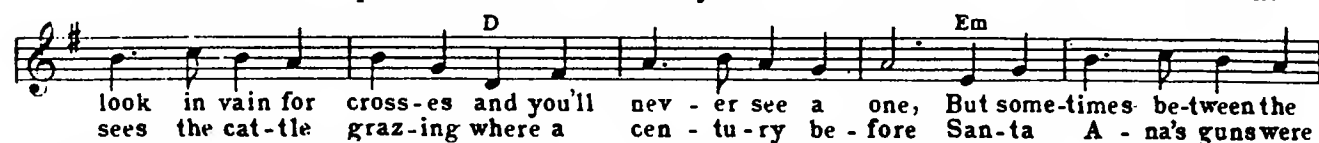
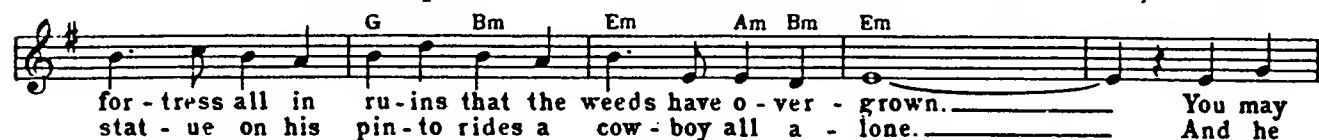
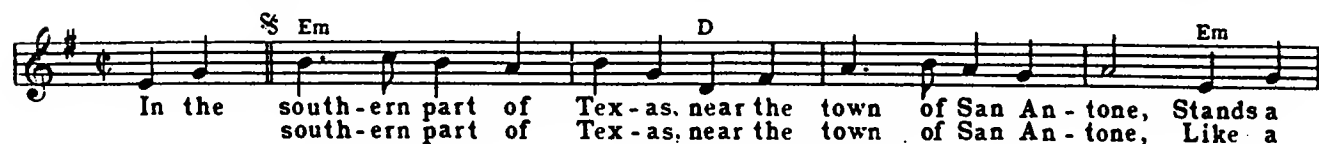
Chords: * Gmaj.9, Am7, Gmaj.7, Am7, D7, Gm, D9, Bb+, Cm6, A7, A7+, Bb7, Am7, D9, Gmaj.9, Am7, Gmaj.7, Am7, D7, Gm, D9, Bb+, Cm6, A7, A7+, Am7, G, D7, Bb7, Cm, Gm7, Gm6, Cm, Gm7, Gm6, Dm7, Gm.

Dm7 Gm Cm Gm7 Gm6 Cm Gm7 Gm6
 'Cause I go swim - min', Wear - in' just a
 Per - haps, by your leave, I can be your
 great big smile. My lit - tle is - land — was made for
 pas - sion fruit.
 Am7 Gmaj.9 Am7 Gmaj.7 Am7 D7
 pleas - ure, And in the cool of eve - ning it's a treas - ure. And when the
 Gm D9 Bb+ Cm6 A7 A7+ A7
 hour grows lat - er, What is great - er than
 D7+ Gm Am7
 An Oc - ca - sion - al Man? —————
 Gm Am7 Gmaj.9
 My lit - tle is - land — is such a
 Am7 Gmaj.9 Am7 Gmaj.7 Am7 D7
 beau - ty, You may for - get to heed the call of du - ty. But if you
 Gm D9 Bb+ Cm6 Dm6 E+ Fm6 D9 (small notes optional)
 give the slip To your ship, Miss your trip, Take a tip and
 F7 E7 E+7 D7 G6
 blame... An oc - ca - sion - al dame! —————
 F7 Ebmaj.7 G6

BALLAD OF THE ALAMO

Lyric by
PAUL FRANCIS WEBSTER
Brightly

Music by
DIMITRI TIOMKIN



INTERLUDE





count - ed for.



1. Back in eight - een thir - ty - six Hous - ton said to
 2. In - jun scouts with squir - rel guns, men with muz - zle -
 3. In the sand he drew a line with his ar - my
 4. Sent an of - fi - cer to tell Trav - is to sur -
 5. hun-dred eight - y - nine brave men hold - ing back five
 6. Twice he charged and blew "re - call" On the fa - tal



Trav - is, "Get some vol - un - teers and go
 load - ers, Stood to - geth - er, heel and toe,
 sa - bre, Out of a hun - dred eight - y - nine
 ren - der, Trav - is an - swered with a shell
 thou - sand, Five days! Six days! Eight days! Ten!
 third time, San - ta A - na breached the wall,



for - ti - fy the Al - a - mol" Well, the men came from
 to de - fend the Al - a - mol "You may ne'er see your
 not a sol - dier crossed the line! With his ban - ners a -
 and a rous - ing reb - el yell! San - ta A - na turned
 Trav - is held and held a - gain! Then he sent for re -
 and he killed them one and all! Now the bu - gles are



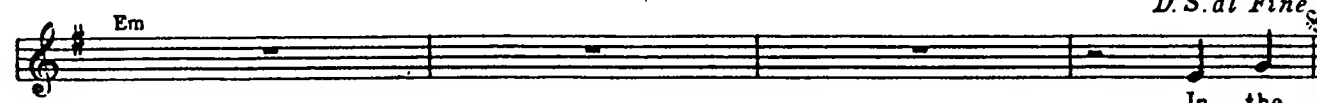
Tex - as and from old Ten - nes - see, And they joined up with
 loved ones," Trav - is told 'em that day, "Those who want to can
 danc - ing in the dawn's gold - en light, San - ta A - na came
 scar - let, "Play de - güe - llo," he roared, "I will give them no
 place - ments for his wound - ed and lame, But the troops that were
 si - lent and there's rust on each sword, And this small band of



Trav - is just to fight for the right to be free!
 leave now, Those who'll fight to the death, let 'em stay!"
 pranc - ing on a horse that was black as the night!
 quar - ter, Ev - 'ry - one will be put to the sword!" One
 com - ing nev - er came, nev - er came, nev - er camel



sol-diers lie a - sleep in the arms of the Lord.



D. S. al Fine

In the

I Never Felt This Way Before

Lyric by
MACK GORDON

Tune Uke
G C E A

Music by
JOSEF MYROW

Moderately, with Sensuous Feeling



Refrain

I NEV-ER FELT THIS WAY BE - FORE, I nev-er

dreamed that this would hap - pen. A warm ca-

ress from more or less a stran - ger, And oh, so

sud - den - ly, You mean oh, so much to me. I nev - er

felt I could melt this way be - fore, Or that a

kiss could take my heart for grant - ed. Night aft - er

night I've wait - ed and I've won - dered, dar - ling, Where you are and

there you are, what a breath-less love af-fair you are, I may not

MODERATO

According To The Moonlight

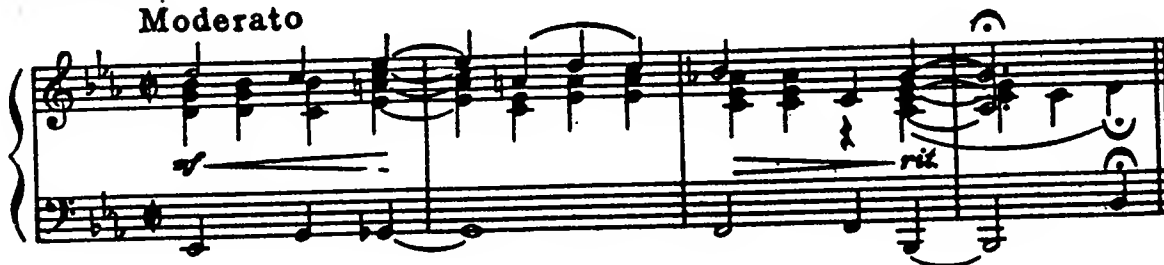
AS SUNG BY MARY MARTIN
IN THE PARAMOUNT PICTURE "HAPPY-GO-LUCKY"

Let's Get Lost

Words by
FRANK LOESSER

Music by
JIMMY McHUGH

Moderato



Tune Uke
G C E A

Voice
ad-lib



REFRAIN, Moderato (Smoothly)



Fm7 C+ C7 C7-5 C7 Bbm C7-5 C7 C+7 C7

Let's get lost, ——— Let them send out a - larms,

Fm C+ Fm7 Bb7 Fm7 Bb7 Eb Cm7

And though they'll think us rath- er rude, ———

Gm D+ Gm7 D+ D7 Fm7 Dbm Bb9

Let's tell the world we're in that cra - zy mood;

Eb Adim Eb Adim

Let's de - frost ——— In a ro-man-tic mist,

Fm7 C+ C7 C7-5 C7 Bbm C7-5 C7 C+7 C7 Fm C+ Fm7

Let's get crossed ——— Off ev-'ry-bod-y's list. To cel - e -

Bb7 Fm7 Bb7 Ab Bdim Cm Fm7

brate this night we found each oth - er, Mm ——— let's

Ddim 1. Eb Cm7 Fm7 Bb9 2. Eb Ab Eb

— get lost. ——— lost. ———

Sung by Deanna Durbin

90.

LOVE IS ALL

From the New Universal Picture "IT'S A DATE"

Lyric by
HARRY TOBIAS

Music by
"PINKY" TOMLIN

Waltz (Moderately)



Waltz (Moderately)



For - tune may come and for - tune may go, The fu - ture is



sel - dom clear. But love makes the world go




'round and a - round and noth - ing else mat - ters, my dear.

CHORUS, Waltz (Moderately)

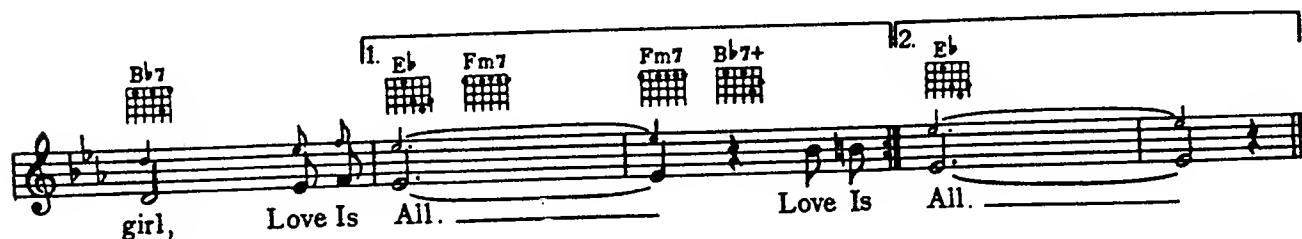
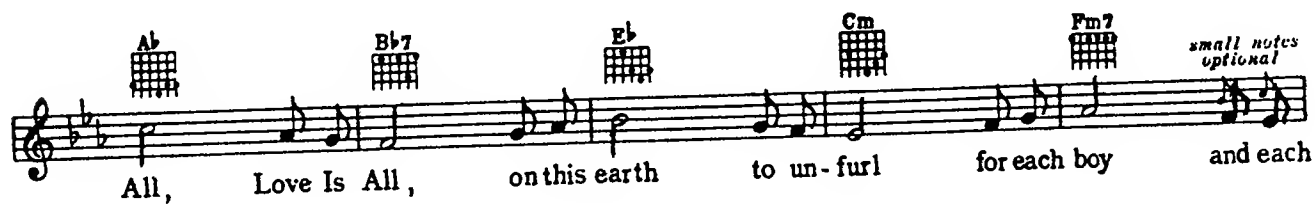
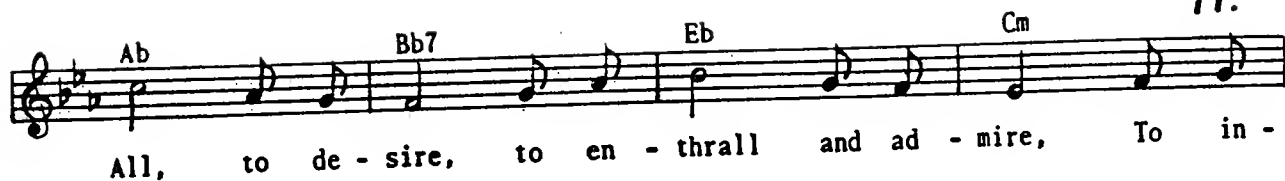


Love Is All, Love Is All, It's the call of each heart And a



part of each dream in this world, dear; Love Is

91.



"The Girl In Pink Tights"

Lost In Loveliness

Words by
LEO ROBINMusic by
SIGMUND ROMBERG

Moderato

Chords: E♭6(F), D♭6(E♭), E♭6(F), D♭6(E♭)

Nev - er have I be - held

f > p *f > p* *p*

beau - ty like this be - fore. Nev - er have I so

Chords: D♭6(F), D♭6(E♭), E♭6(F), D♭6(E♭), E♭maj.7, F9

want - ed an - y - one's kiss be - fore.

Chords: E♭maj.7, F9, Fm, B♭7

Refrain (Slowly, with expression)

Chords: Fm7, B♭7, B♭7+, E♭7

What a thrill you are, what a sight to see, Some-thing the eyes of mor-tals have no

Chords: A♭6, A♭m6, B♭m6, C7

right to see Am I on the earth — or in the sky? Lost in

Chords: Fm7, B♭7(b9), E♭6, Fm7

love - li-ness am I. As I look at you I for -

get my-self, I could go mad a-bout you if I let my-self. Should I

let my- self, — or pass you by? Lost in love - li - ness am

I I know I'm reach - ing for a star — What's more, I

know how dan- ger- ous you are. — If I were wise — I'd close my

eyes — or walk a - way and wor- ship from a - far. — In the

lone- ly night you would haunt my heart, And I would pray that some-day you might

want my heart. And I'd have to live — my whole life thru Lost in

love - li- ness, The love - li- ness of you. — What a

love - li- ness, And lost in love for you. —

Recorded by FRANKIE LAINE

94.

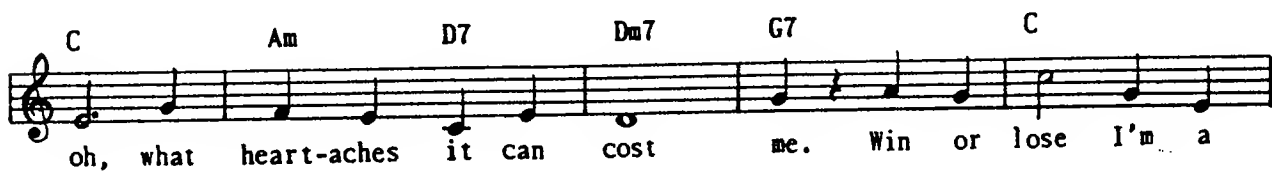
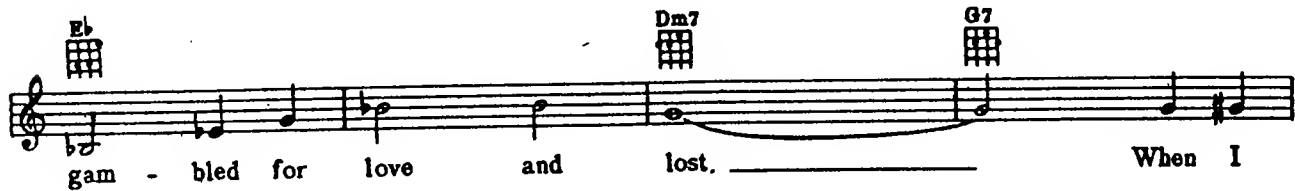
Moonlight Gambler

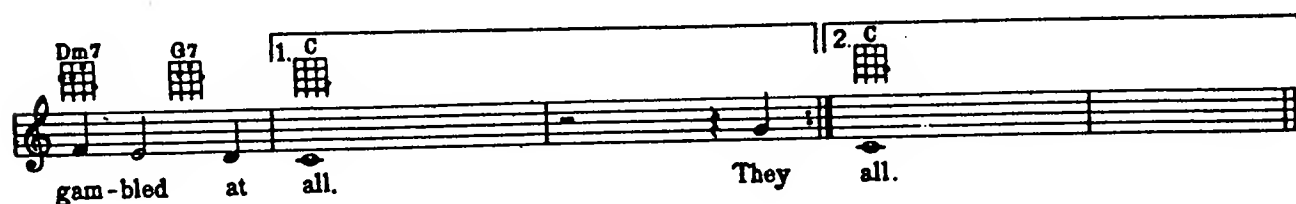
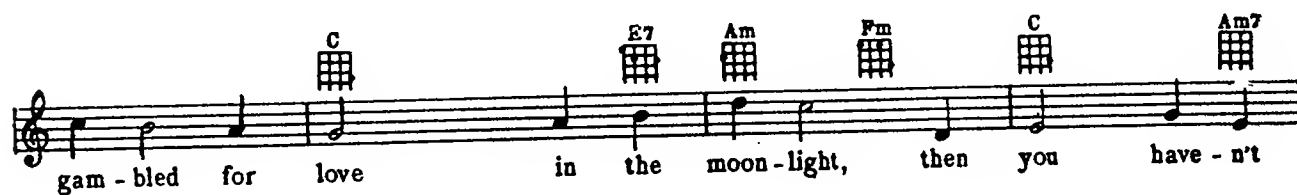
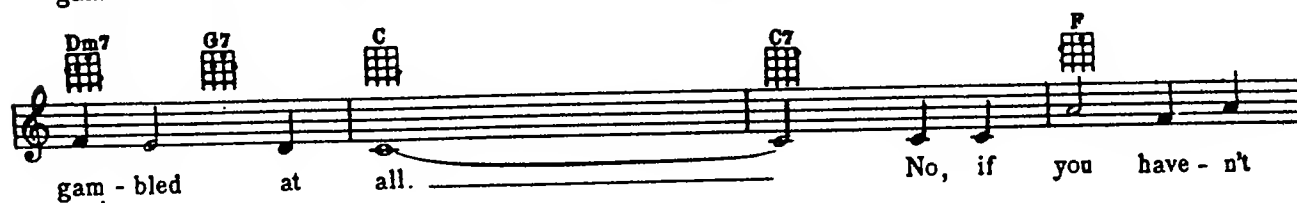
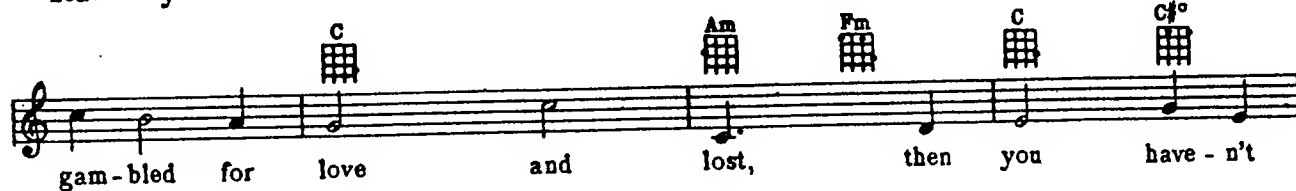
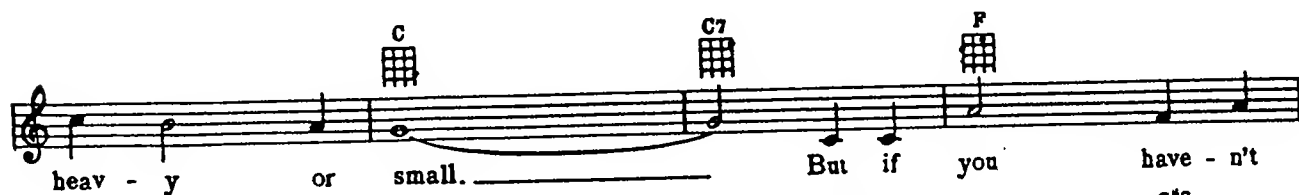
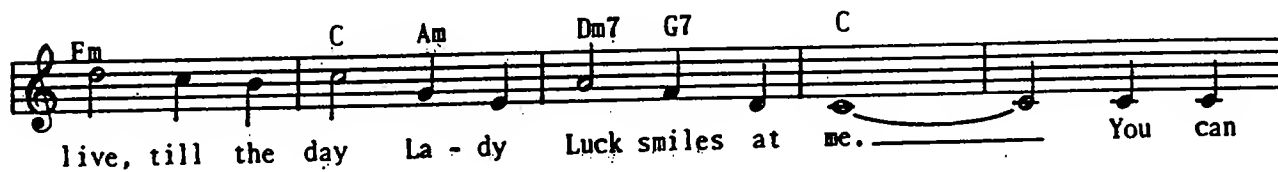
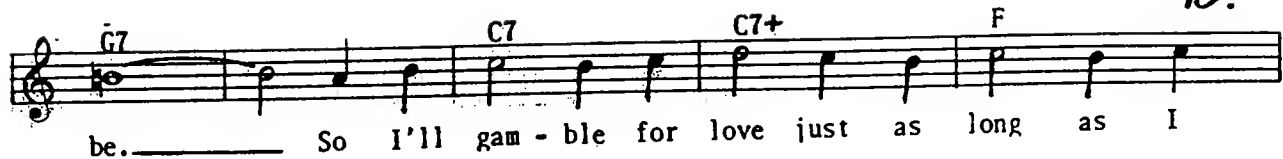
Words by
BOB HILLIARD

Tune Uke
G C E A

Music by
PHILIP SPRINGER

Slow Ambling Rhythm





96. On The Street Of Regret

Words by
JOHN KLENNER

Music by
PETE WENDLING

Waltz Ballad



Verse

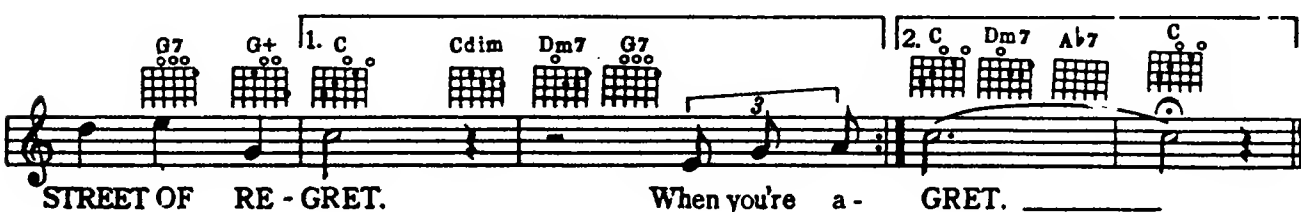
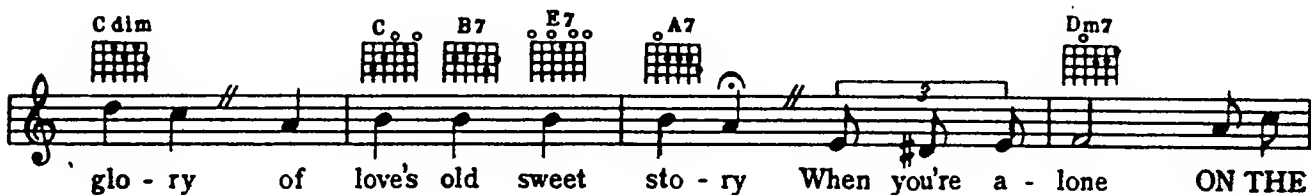
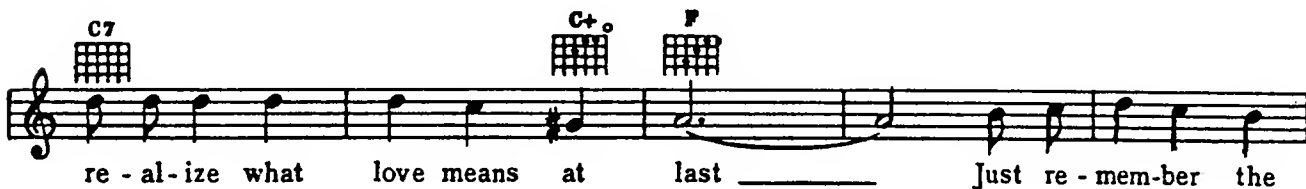
Hap - pi - ness comes and hap - pi - ness goes The why or the
where - fore no - bo - dy knows. One day we love, then
one day we hate, How of - ten, how of - ten, we un - der - stand too late:

Chords: C, Cdim, Dm7, G7, C, C, Gm6, A7, Dm7, G7, C, Cm6, G, D7, Dm7, G+

CHORUS

When you're a - lone ON THE STREET OF RE - GRET
— And your eyes are dim and your cheeks are wet. When you

Chords: C, G+, C, Cdim, Dm7, G7



98.

Only Forever

Lyric by
JOHNNY BURKE

Music by
JAMES V. MONACO

Moderately Slow

The piano introduction is in G major, 4/4 time, marked 'Moderately Slow'. It begins with a treble clef and a key signature of one sharp (F#). The melody is played in the right hand, starting on G4, moving up stepwise to D5, then down to C#4, and finally to G3. The left hand provides a simple harmonic accompaniment, starting on G3 and moving up stepwise to D4, then down to C#3, and finally to G2. The piece ends with a double bar line.

Chords: C, Am, D9, G, Am7, C#dim, G, C#dim, D7, G, C, Gdim.

Voice: I'll an-swer ev-ry ques-tion _____ that you might pre-sup- pose,

Chords: G, Bm, E9, C#dim, E9, A7, Am7, D7.

Voice: This is no mere sug-gest-tion; _____ This goes. _____

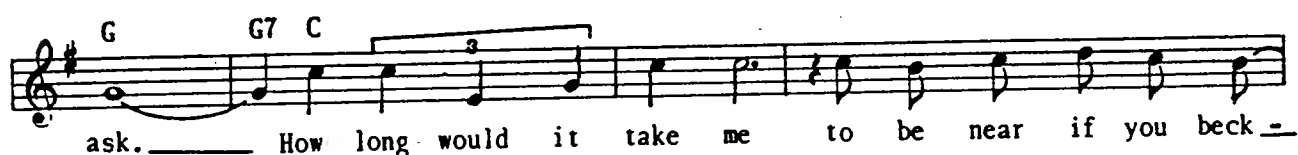
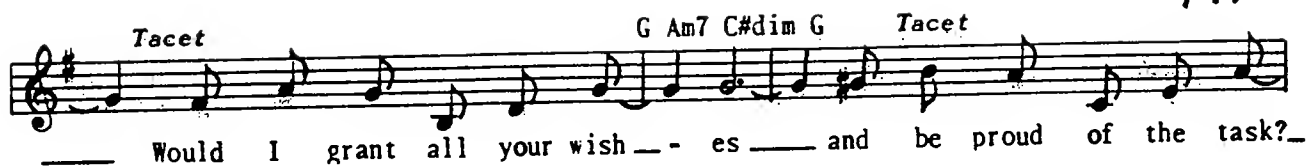
CHORUS

Chords: Tacet, G, Am7, C#dim, G, Tacet, Am, Dm6.

Voice: Do I want to be with _____ you _____ as the years come and go? _____

Chords: Am, Cm, D7, G.

Voice: _____ ON - LY FOR - EV - ER, _____ If you care to know. _____

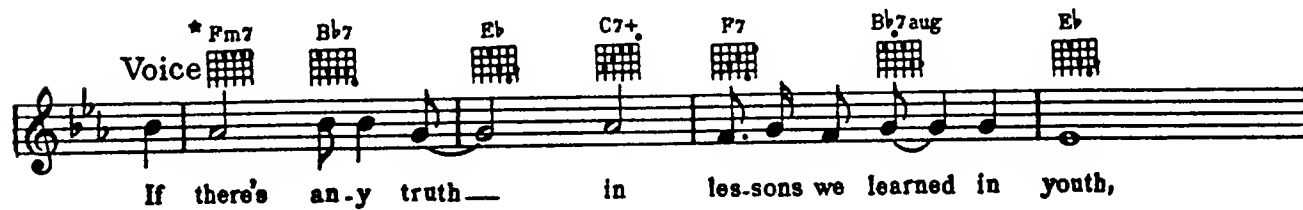


Practice Makes Perfect

100.

By DON ROBERTS
and ERNEST GOLD

Light Rhythm



CHORUS





102.

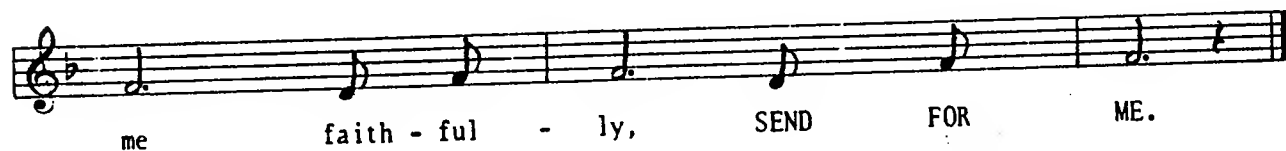
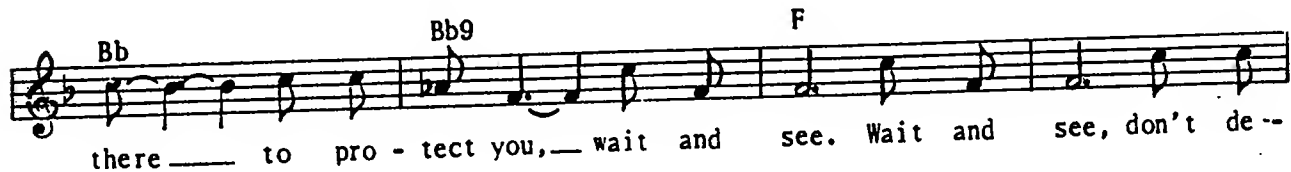
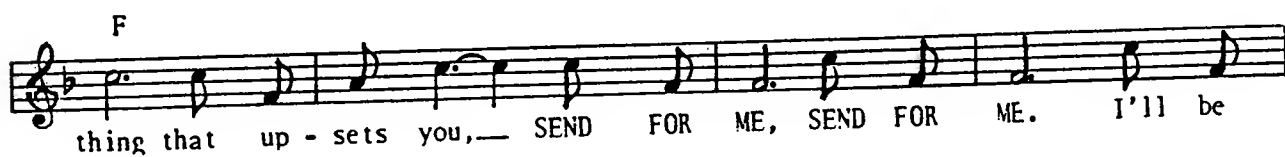
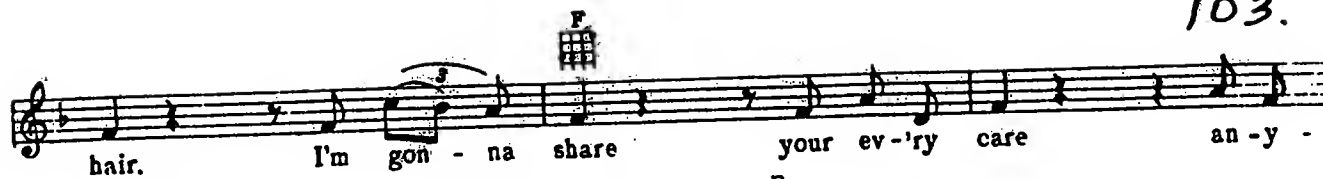
Send For Me

Tune Uke
A D F# B

By OLLIE JONES

Moderate Honky Tonk Blues

The musical score is written for piano and voice. The piano part consists of a single melodic line on a grand staff, featuring a variety of chords and a steady eighth-note accompaniment. The voice part is a single melodic line with lyrics written below it. The tempo and style are indicated as 'Moderate Honky Tonk Blues'. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into several systems, each containing a piano part and a voice part. The lyrics are: 'When you want a true lov - er SEND FOR ME, SEND FOR ME. You'll nev - er want an - y oth - er, SEND FOR ME, SEND FOR ME. I prom - ise you I'll be true, SEND FOR ME, SEND FOR ME. An - y time just tell me your prob - lems and you'll find out, ba - by, I'll solve - 'em. If you're late one morn - ing don't hur - ry, If you've got big trou - ble, don't wor - ry, just de - pend on your friend. SEND FOR ME, SEND FOR ME. Morn - ing, noon and night, in the ear - ly bright, don't you fret, my pret - ty pet. I'm gon - na treat you right, Don't you dare raise a



104.

TERESA

Key of C (A-C)

Lyric by
JACK HOFFMANMusic by
BASE RUSSIN

Moderately

The piano introduction consists of two staves. The right hand features a triplet of eighth notes (G4, A4, B4) followed by a series of eighth notes (C5, B4, A4, G4, F4, E4, D4, C4). The left hand plays a steady eighth-note accompaniment (C3, D3, E3, F3, G3, A3, B3, C4). Dynamics include *mf* and *pp*. Chords marked are $\sharp B$ and $\flat B$.

Verse (*Rubato*)

There are six-ty min-utes in ev-'ry hour, _____ and twen-ty-four hours in
ev-'ry day. _____ And for ev-'ry min-ute in ev-'ry
hour, _____ some-thing here in-side me seems to say: _____

Chords: C, Dm7, G7, C, G7, C, Dm7, G9, C, Dm7, B7, Em, Am6, B7, B7+5, Em, A9, D9, Dm7, G9.

Male Chorus (*Slowly*)

Why am I al-ways yearn-ing for TE-RE-SA, { When there is
oth-er girls that I can be a-roun'? } When there are
Peg-gy, Mar-gue-tite and Ma-ry lanç? } Why does my heart keep burn-ing for TE-
RE-SA, { When I know that lōv-ing her is all in vain? Oh!
When she nev-er builds me up but lets me down? It's

Peg-gy is de-light-ful and Mar-gue-rite is sweet, And a
real-ly quite a won-der what makes me want her near, When she's

Chords: C, Cmaj.7, G7, Em7, C, Cmaj.7, F6, A7, Dm7, A7, Dm7, G7+, C, Cmaj.7, C6, E7, Am, E7, Am.

lit - tle smile from Ma - ry Jane can make my day com - plete.} Nev - er - the - less, there's on - ly one I
shop - ping for some - bod - y else from all the tales I hear.}

dream of, — TE - RE - SA, TE - RE - SA, my love. love.

Female Chorus (Slowly)

Why is he al - ways yearn - ing for TE - RE - SA, — When I have
Why does he talk a - bout his flame, TE - RE - SA, — When an - y -

charms and I have arms to love him so? Why does his heart keep burn - ing .for TE -
one can see that I a - dore him sof O, how I hate to hear that name TE -

RE - SA, — When I'd give the world to have him for my beau? When -
RE - SA, — What has she that I have not, I'd like to know? I

ev - er I am near him, my heart be - gins to dance, For he.
have - n't found the an - swer and chanc - es are I might, If I

looks at me so ten - der - ly, I think I stand a chance.} Nev - er - the - less, there's on - ly one he
knew the way to cap - ture him, my fu - ture would be bright.}

dreams of, — TE - RE - SA, TE - RE - SA. his love. love.

TWO IN LOVE

Words and Music By
MEREDITH WILLSON

Moderately

Piano introduction in F major, 4/4 time. The melody is in the right hand, starting with a half note F4, followed by a quarter note A4, a quarter note C5, and a half note F4. The bass line is in the left hand, starting with a half note F2, followed by a quarter note A2, a quarter note C3, and a half note F2. The tempo is marked 'Moderately' and the dynamics are 'mf' and 'rall.'.

Moderately

When a girl and a boy have per-suad-ed a jad-ed old world to smile, We

Chords: *F, Gm7, A7, Dm, Bbm, F, Fmaj7, Fdim

know — noth-ing ev-er can stand in their way. ————— For the

Chords: Bbs, C9, Bbdim, F

boy and the girl will dis-cov-er that love can be worth the while, And

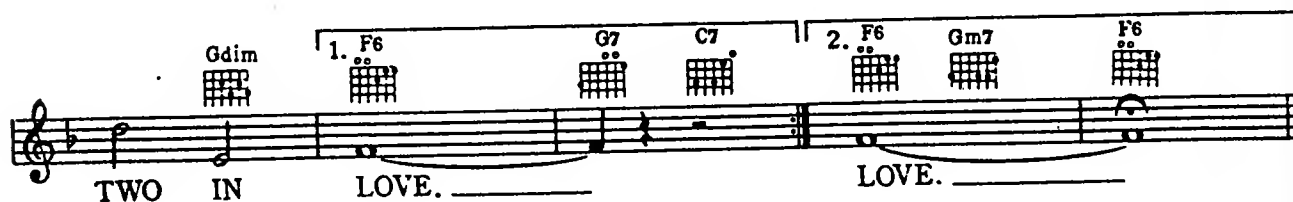
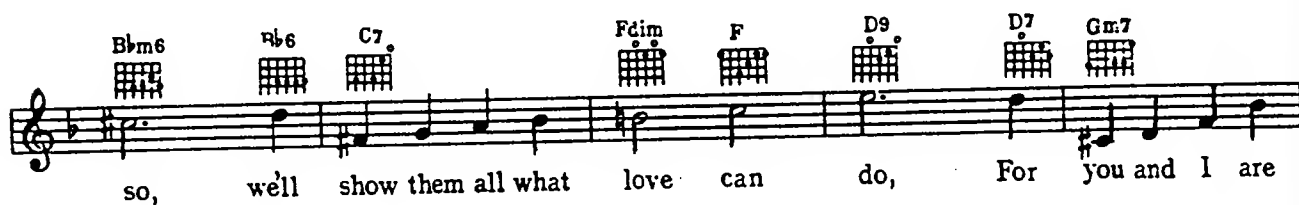
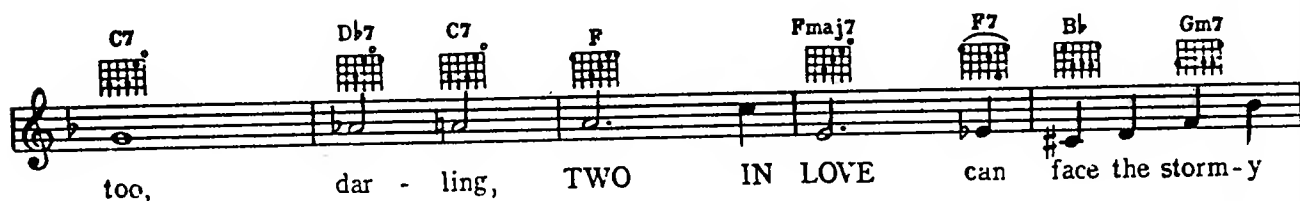
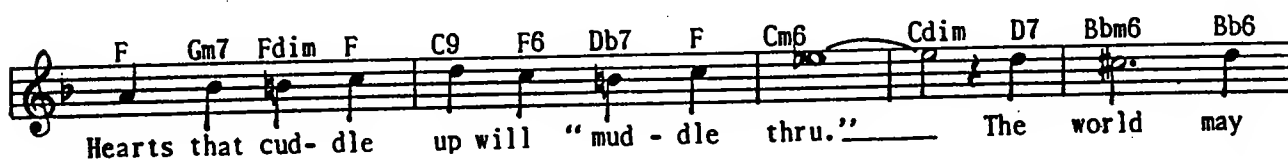
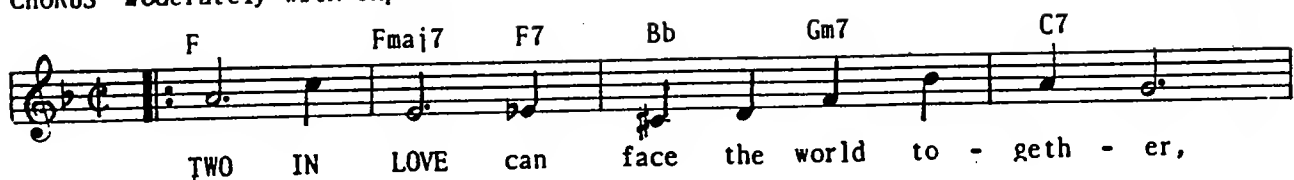
Chords: Gm7, A7, Dm, Bbm, F, D7, D7b5

so — they are mon-archs of all they sur-vey. —————

Chords: C, Gdim, G7, Gm7, C7

CHORUS *Moderately with expression*

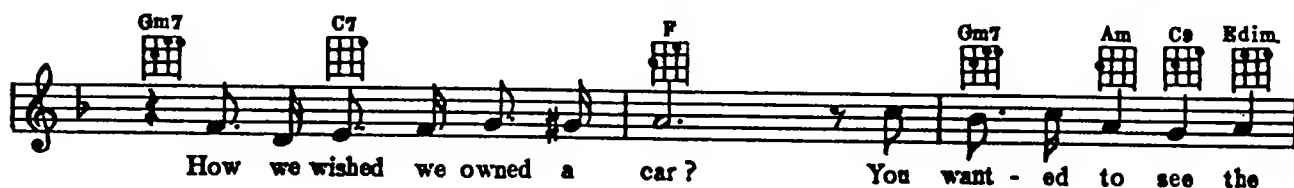
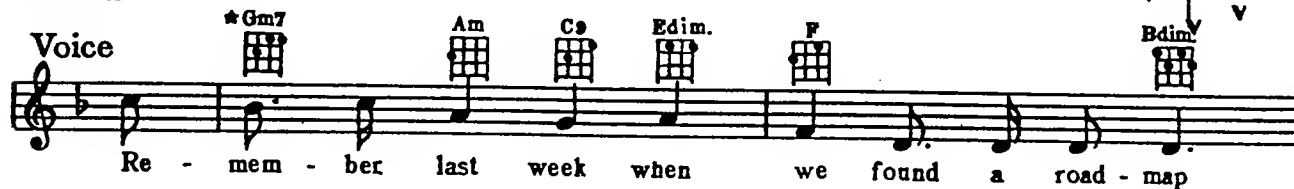
107.



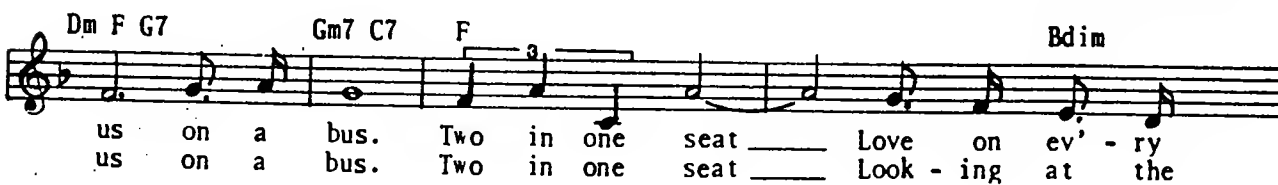
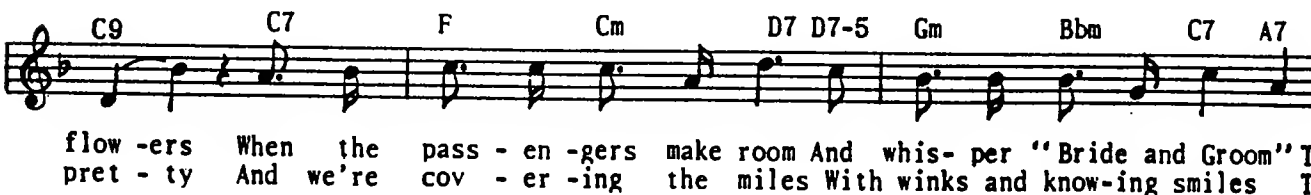
Us On A Bus

Words by
TOT SEYMOURMusic by
VEE LAWNHURST

Moderato (Rhythmically)

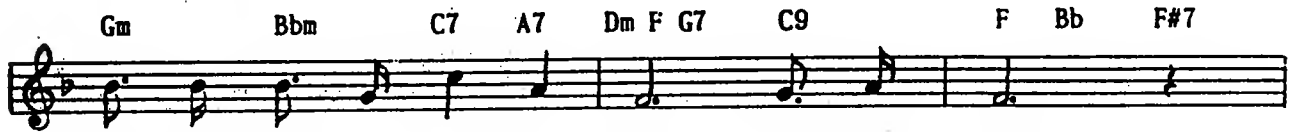
Tune Uke
G C E A

REFRAIN

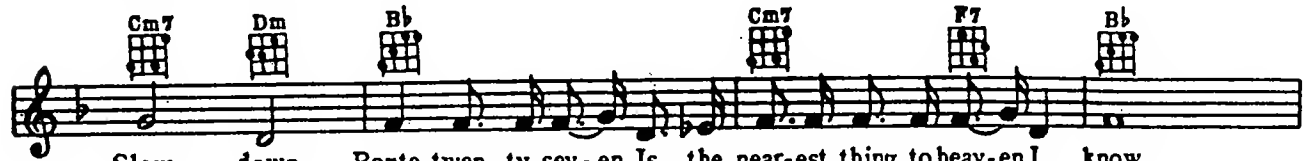




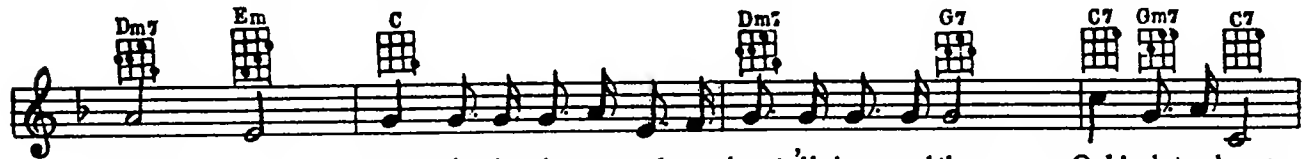
de - tour You can be-sure That I'll show you how it feels To
scen-'ry Here's a bean-'ry And we'll make it ham on rye With



hon - ey - moon on wheels With two in one seat.
drinks and ap - ple pie For two in one seat.



Slow down Route twen-ty sev-en Is the near-est thing to heav-en I know.
Slow down They'll change a tire While we send the folks a wire back home.



Speed up Start hit-tin' six-ty and my heart-'ll jump and thump Ooh! what a bump.
Speed up Step on the gas and as we roll and roll a-long Let's sing a song.



Us on a bus — Kiss-es in-ti-mat-ing That we're wait-ing Till it's
Us on a bus — Get-tin' off in jig-time For a big time On the



time to light the lamps And head for tour-ist camps That's us on a bus. bus—
day the dri-ver calls "All out, Ni-ag-'ra Falls" To us on a bus. bus—

THAT SOUTH CAR'лина JAZZ DANCE

110.

SONG

Ukulele in D
Tune Uke thus B \flat E \flat G C
(E \flat Tuning)

when played with Piano, (Tenor Banjo, Mandola,
Guitar etc. play chords marked over diagrams)

By NOBLE SISSLE and
EUBIE BLAKE

VOICE **PIANO**

Moderato

(E \flat) (B \flat 7) (E \flat) (B \flat +5) (E \flat) (B \flat 7) (E \flat) (B \flat 7) (E \flat) (B \flat +5)

If you're feel-ing blue On a drear-y

(E \flat) (B \flat 7) (E \flat) (B \flat +5) (Cm) (C7) (F7) (B \flat 7)

day I'll tell you what to do To chase those blues a - way Turn

(E \flat) (B \flat 7) (E \flat) (B \flat +5) (E \flat) (B \flat 7) (E \flat) (B \flat 7) (E \flat) (B \flat +5)

on your pho - no - graph Put on a jazz time tune Then

(E \flat) (B \flat 7) (Cm7) (B \flat) (F7) (E \flat) (B \flat 7) (E \flat)

if you want to laugh And feel just like a loon

CHORUS

(B \flat +5) (Cm7) (F \flat -7) (B \flat 7)

Just do that South Car' - li - na - jazz dance

(Bb7+5) (Cm7) (F#-7) (Bb7) 111.

For it is sure one fin - er - jazz prance

(Bb+5) (Cm7) (Cm) (D7)

It's called the Charles - ton - some fun - Ev-'ry-one's

(Cm) (D7)

learn-ing how To do the cut out it's a wow

(Gm) (D7) (Bb7) (Bb+5) (Cm7)

- They've cut the strut out now chow! To do that South Car'

(F#-7) (Bb7) (D7) (Bb7) (Cm7)

- li - na - jazz dance Just put your-self right -

(F#-7) (Bb7) (Bb+5) (Bb7) (Eb7)

in a - jazz trance Then you'll yell "hoo-dle-dey hoot"

(F7)

start your fin-gers snap-ping "hoo-dle-dey hoot" then you start to clap-ping

(Eb) (C#-7) (Bb7) (Eb) (C#-7) (Bb7)

Pull that cork - Kick up like a don-key Do that walk - Like a lit-tle mon-key

(Eb) (F7) (Bb7) (Eb) (Bb+5) (Eb)

Blues have no chance When you prance That South Car-li-na jazz dance Just do that dance -

112.

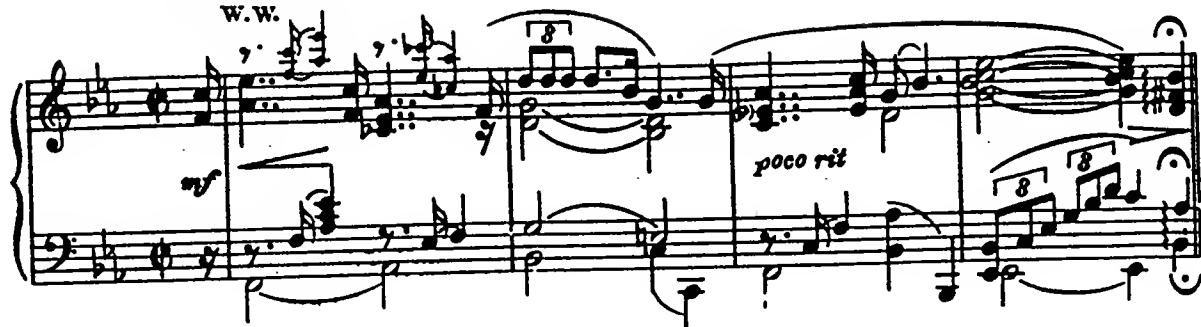
Flirtation Walk

Lyric by
MORT DIXON

Music by
ALLIE WRUBEL

Molto moderato

W.W.



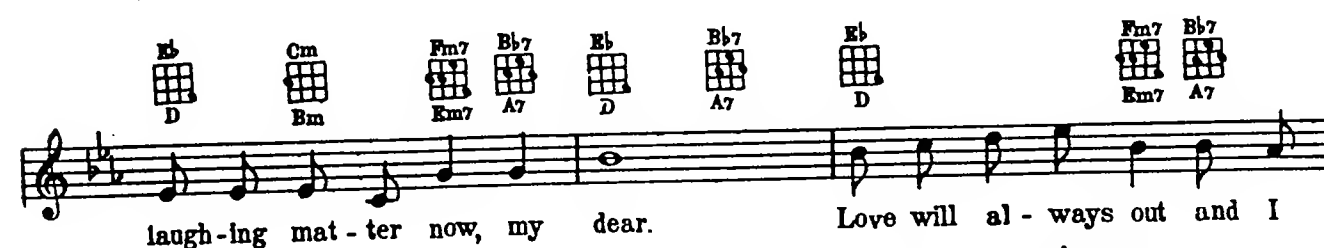
Tune Uke

Bb Eb G C
(or Capo on
1st Fret) ** D

Voice *a tempo*



Here we are at last, our mis-giv-ings of the past are a

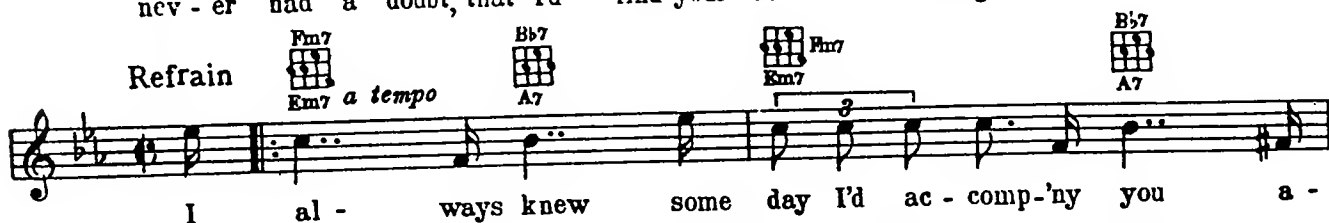


laugh-ing mat-ter now, my dear. Love will al-ways out and I

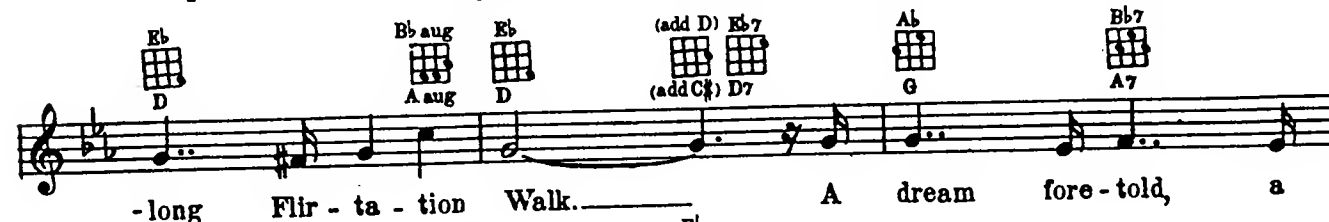


nev-er had a doubt, that I'd find your arm in mine right here: —

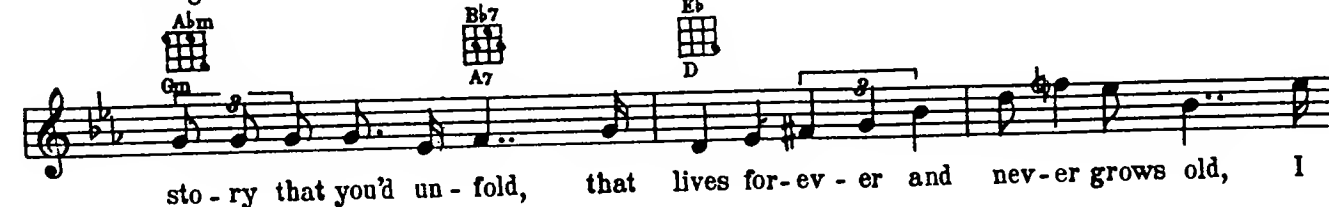
Refrain



I al-ways knew some day I'd ac-comp-ny you a -



-long Flir-ta-tion Walk. A dream fore-told, a



sto-ry that you'd un-fold, that lives for-ev-er and nev-er grows old, I

Fm7 Bb7 Fm7 Bb7 G
Em7 A7 Em7 A7 E

al - ways felt that your lit - tle heart would melt, a - long Flir - ta - tion

G7 Am7 D7 Am7 D7
F#7 G#m7 C#7 G#m7 C#7

Walk. _____ That love would rise and light up your love-ly eyes for

G Dm7 G7 Ab Fm7
F C#m7 F#7 G Em7

me, on - ly for me. _____ The dreams we had are ful -

Bb7 Eb (add D) Eb7 Ab Fm7
A7 D (add C#) D7 G Em7

fill - ing their thrill - ing ap - peal. _____ The kiss you gave me be -

Bb dim Cm F7 Eb aug Bb7 (add Eb) Bb7
A# dim Bm E7 D aug A7 (add D) A7

- gan this, Oh! can this all be real? _____ It's

Fm7 Bb7 fm7 Bb7 Eb
Em7 A7 Em7 A7 D *poco rit.*

more than grand, it's more than I ev - er planned, I'm much too hap - py to

F7 Fm7 Abm Gm C7
E7 Em7 Gm F#m B7

talk, Be - cause, with you, there's noth - ing that wont come true, a -

poco rit. Fm7 Bb7 Eb
Em7 A7 D

-long Flir - ta - tion Walk. _____ I Walk. _____

114.

We Will Always Be In Love

From the "ICE FOLLIES of 1942"

Words and Music by
BOBBY WORTH and
STANLEY COWAN

Moderate Waltz tempo

Piano introduction in 3/4 time, marked *mf*. The melody is in the right hand, and the bass line is in the left hand. The key signature has one flat (B-flat major or D minor). The introduction consists of four measures, ending with a repeat sign.

With feeling

Man - y years from now We'll look back and say ——— Re -

mem - ber the vow we took one day?

REFRAIN

One and two are three and al - ways will be

Tacet

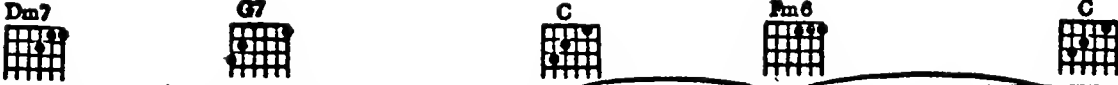
The same as WE WILL

AL - ways BE IN LOVE ———


"B" comes af - ter "A," it's al - ways that way

Tacet


The same as WE WILL




AL - WAYS STAY IN LOVE




It's won - der - ful to feel so sure That




you're for - ev - er mine To know that




love will long en - dure like o - ceans blue and



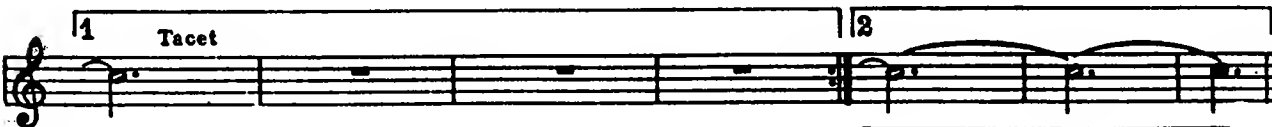
hea - ven too Stars will al - ways be in



skies up a - bove. And

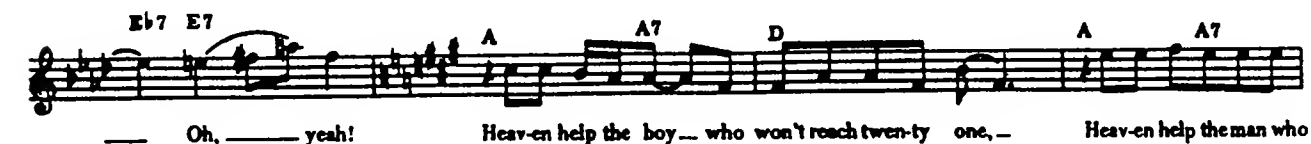
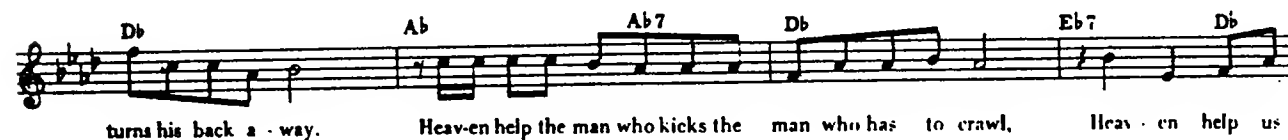
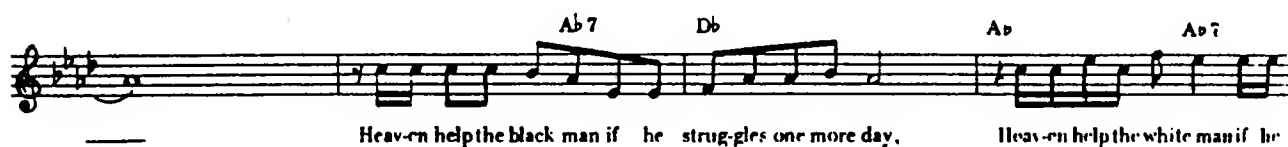
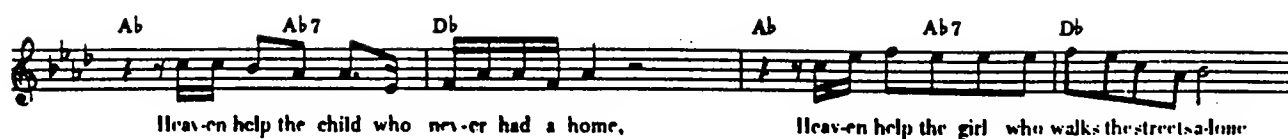


dar - ling WE WILL AL - WAYS BE IN LOVE.



1 Tacet 2

HEAVEN HELP US ALL



gave that boy a gun. Heav-en help the peo-ple with their backs a- gainst the wall, Lord, Heav-en help us

all. Heav-en help us all, Heav-en help us all.

Heav-en help us all, help us all. Heav-en help us, Lord.

— hear our call — when we call, — help us

all. Now I lay me down be- fore I go to sleep.

In a trou-bled world, I pray the Lord — to keep — keep hat- red from the night- y. And the

might- y from the small. Heav- en help us all. Oh, oh, oh, yeah! Heav-en help us all.

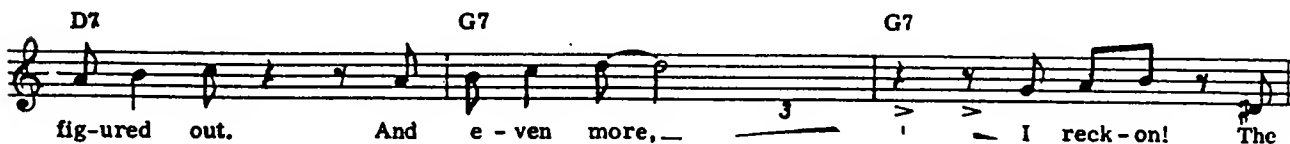
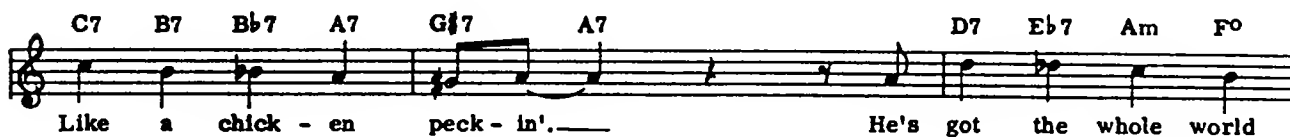
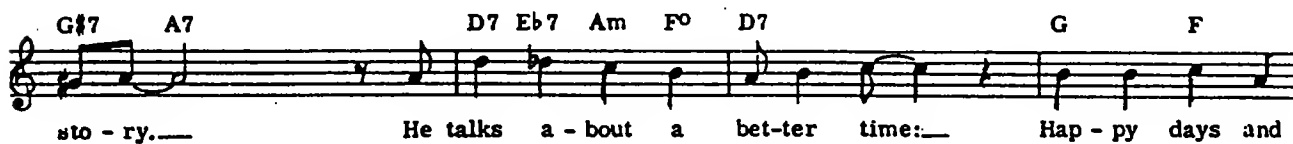
118.

From the Broadway Musical, "PURLIE"

PURLIE

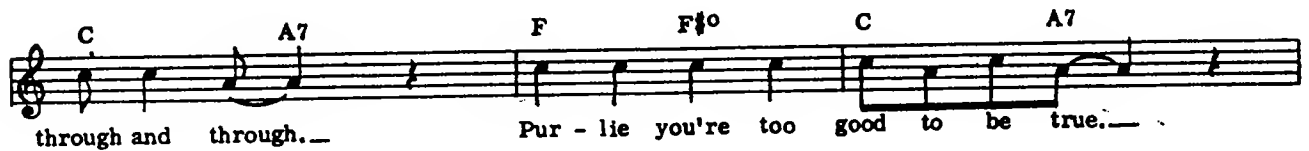
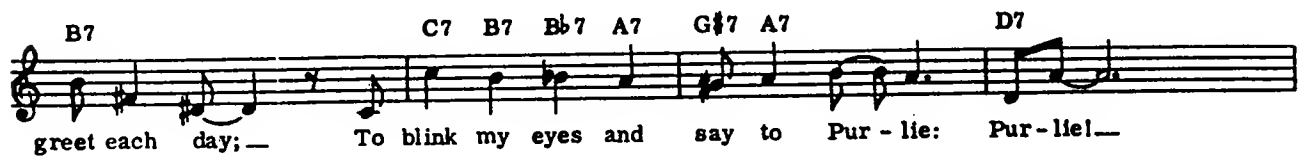
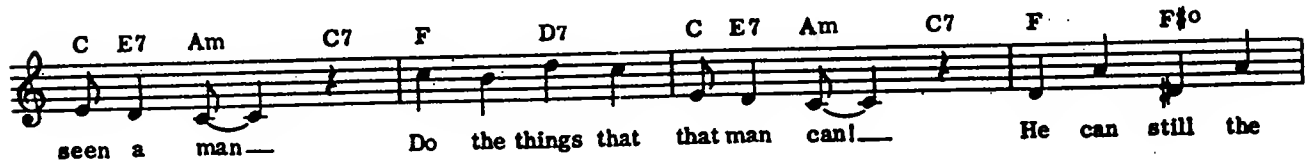
Words by
PETER UDELLMusic by
GARY GEI

Verse:



Chorus:



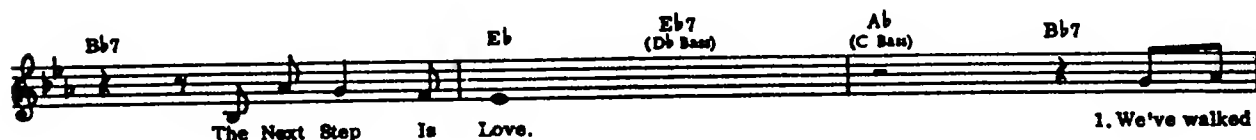


120.

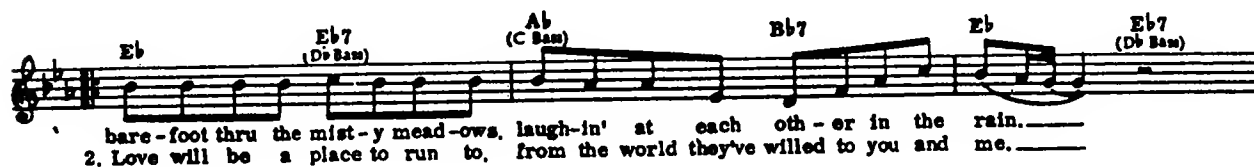
THE NEXT STEP IS LOVE

Words and Music by
PAUL EVANS and
PAUL PARNES

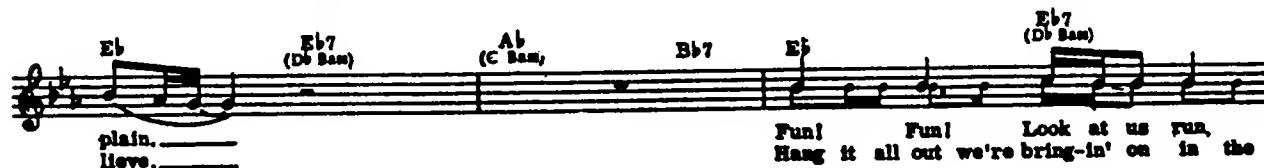
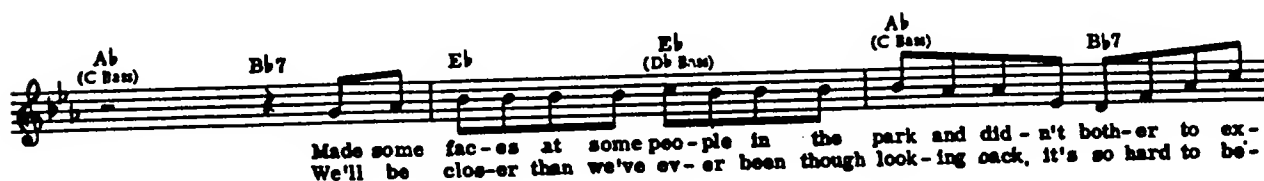
Moderately

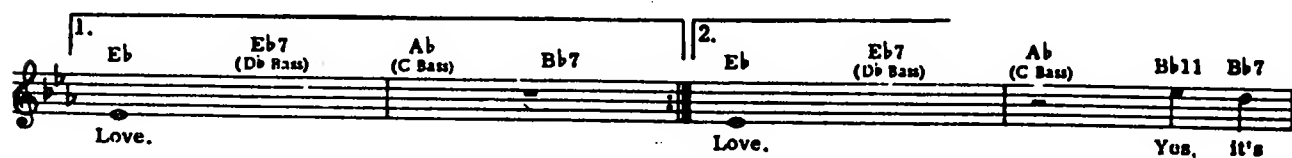
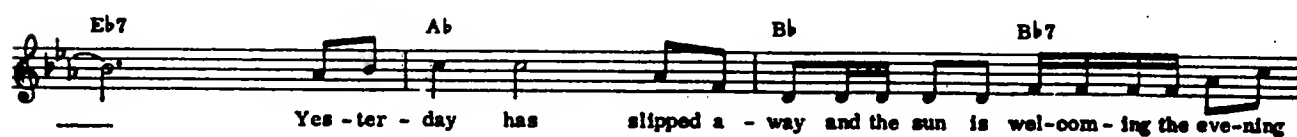


1. We've walked



2. Love will be a place to run to, from the world they've willed to you and me.

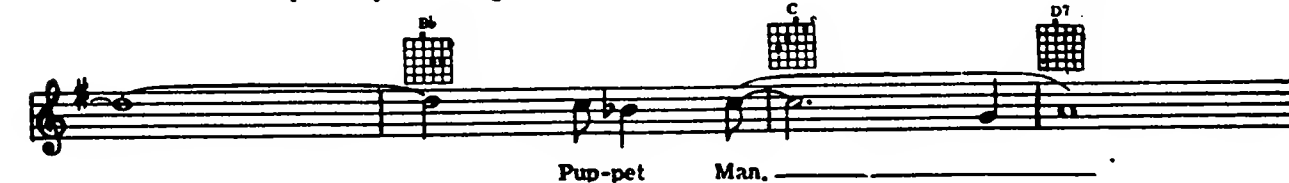
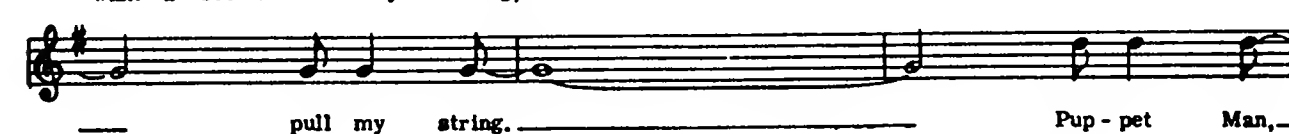
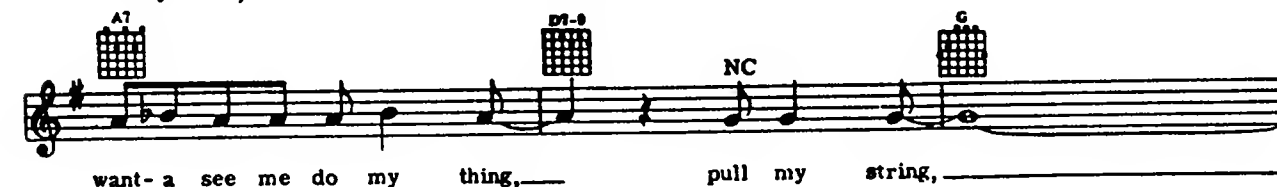
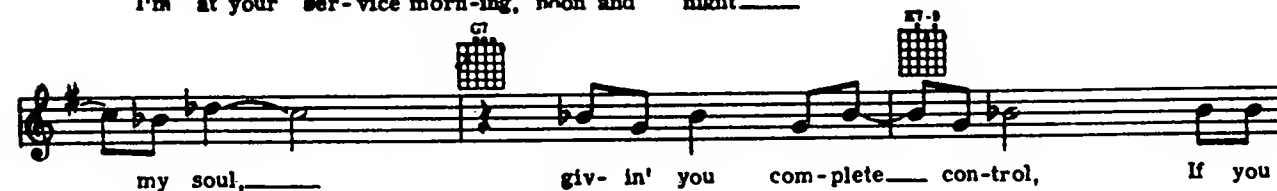
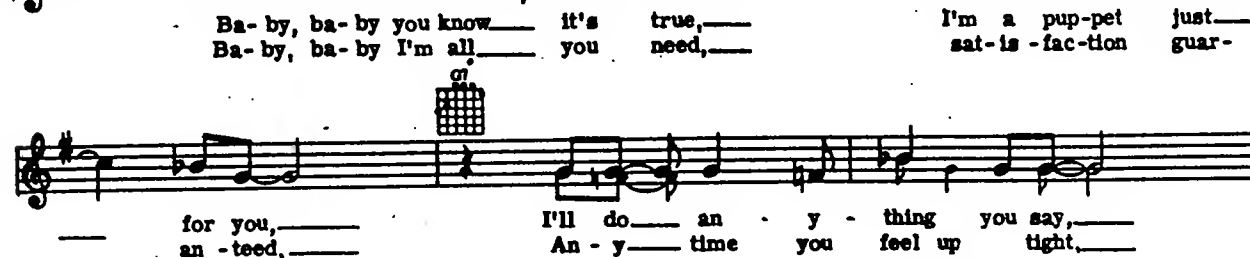




PUPPET MAN

Words and Music by
HOWARD GREENFIELD and
NEIL SEDAKA

Moderately Bright (with a beat)



Don't ya know I'm a one-man show,— Raise your fin- ger and I'll—

— per- form, crack-er - jack till the crack of dawn, If you

want- a see me do my thing,— pull my string.—

Pup-pet Man,— Pup-pet Man,—

Pup-pet Man,—

Pup- pet Man. *D.S. al Coda*

Coda

I do— what you want me to,— I'm a pup- pet

just for you,— If you want- a see me do my thing,— pull my string.—

Pup-pet Man,—

Pup- pet Man,— *Keep repeating and fade*

Pup- pet Man,—

Chord diagrams: D7, C7, G7, E7-9, A7, NC, G, C, Bb, D7, C, Bb, D7, C7, E7-9, A7, D7-9, NC, G, Bb, C, D7.

SMILING FACES SOMETIMES

Words and Music by
NORMAN WHITFIELD
BARRETT STRONG

Moderately, with a beat

Em F#m7 Em F#m7 Em F#m7 Em F#m7

Smil - ing Fac - es Some-times pre - tend to be your friend...

mp

Em F#m7 Em F#m7 Em F#m7 Em F#m7

Smil - ing fac - es. show no trac - es of the e - vil that lurks with-in.

Chorus: Em F#m7 Em F#m7 Em F#m7 Em F#m7

Smil - ing fac - es, Smil - ing Fac - es, Some-times, they don't tell the truth...

Em F#m7 Em F#m7 Em F#m7 Em F#m7

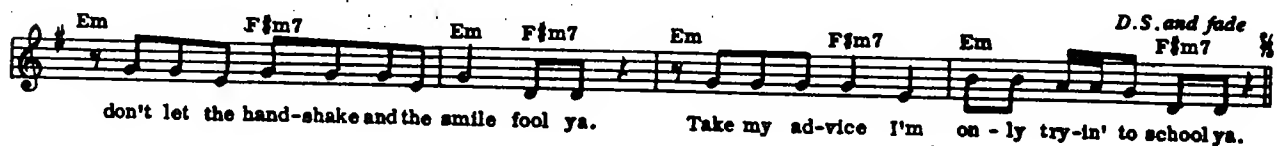
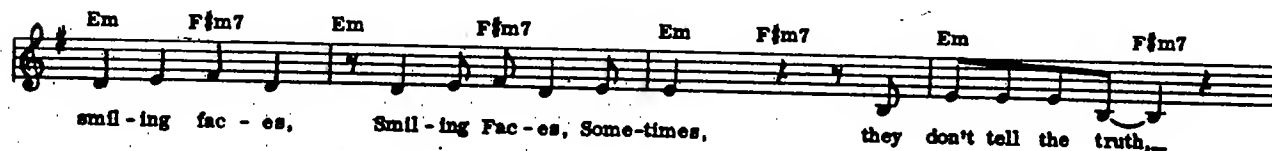
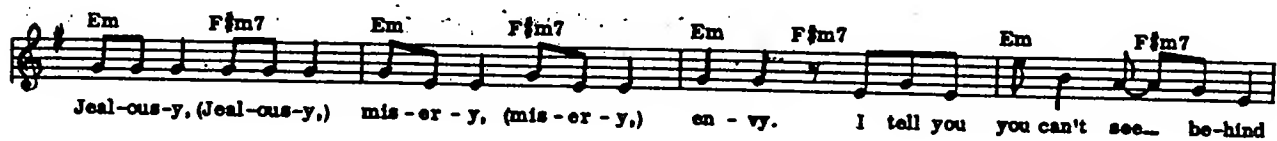
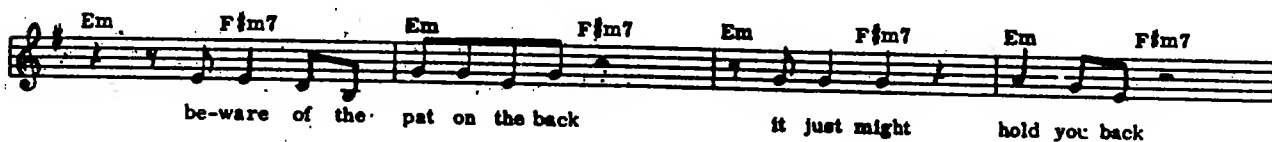
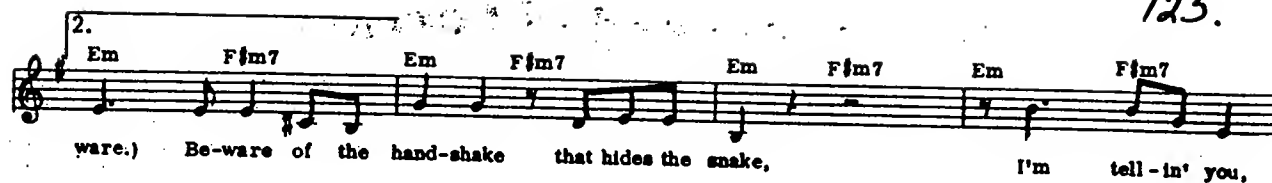
Smil - ing fac - es, smil - ing fac - es tell lies, _____ and I got proof... The (Be -

Em F#m7 Em F#m7 Em F#m7 Em F#m7

truth is in the eyes 'cause the eyes don't lie, a - men. Re - mem - ber, a

Em F#m7 Em F#m7 Em F#m7 Em F#m7

smile is just a frown turned up - side - down - my friend. So, hear me when I'm say - ing.



126.

Forty Second Street

Words by
AL DUBINMusic by
HARRY WARREN

Moderato

The piano introduction is written for a grand piano in G major, 4/4 time. It begins with a *mf* (mezzo-forte) dynamic. The melody in the right hand features eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato'. The introduction concludes with a *molto rit* (molto ritardando) marking, leading into the vocal entry.

mp *Em* *G+* *Em7* *Em6* *Em* *B7+5*

In the heart of lit - tle old New York, You'll find a thor - ough -

Em *Edim* *Em* *G+* *Em* *Em6*

fare; _____ It's the part of lit - tle old New York that

Em *B7+5* *Em* *C7* *Em* *Dm7* *G7* *C* *A7*

runs in - to Times Square. _____ A cra - zy quilt that

Dm *G7* *Cma7* *C* *Em* *G+*

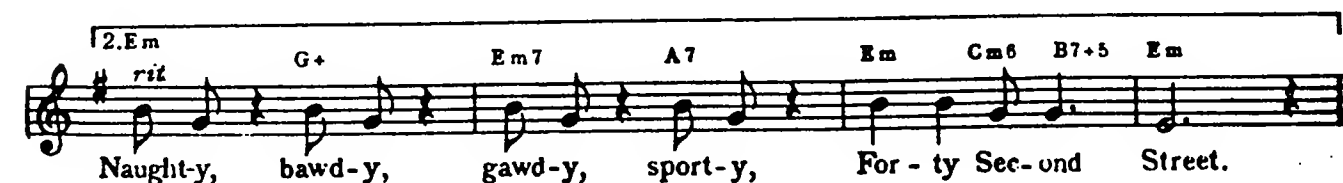
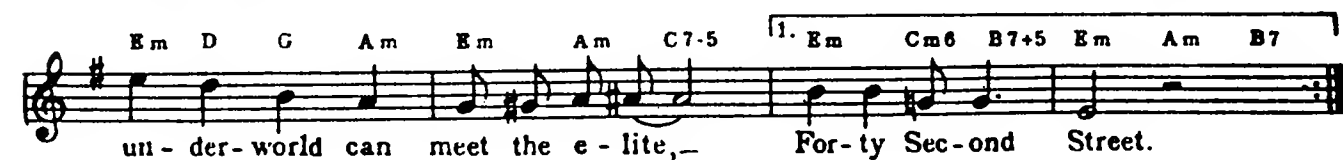
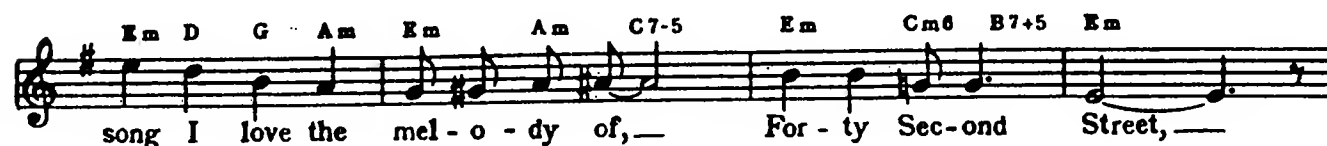
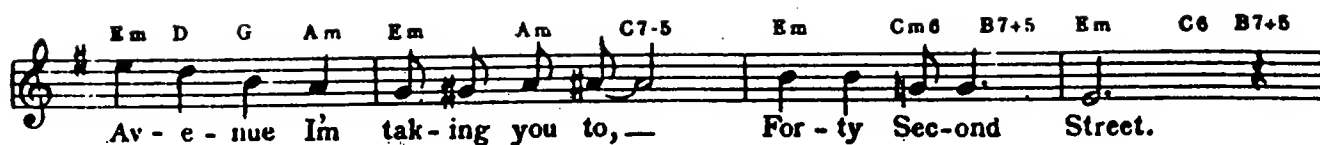
Wall Street "Jack" built, If you've got a lit - tle

Em7 *Em6* *Em* *poco rit* *Am7* *C7* *B7*

time to spare, I want to take you there. _____

Refrain *Em* *P-f a tempo* *B7* *Em* *B7*

Come and meet _____ those danc - ing feet, _____ On the



CHATTANOOGA CHOO CHOO

Lyric by
MACK GORDON

Music by
HARRY WARREN

Moderato (with rhythm)

Par-don me boy _____ is that the Chat-ta-noo-ga Choo-choo. — _____ Track twen-ty-nine, —

Boy you can gim-me a shine. _____

I can af-ford _____ to board a Chat-ta-noo-ga Choo-choo, _____

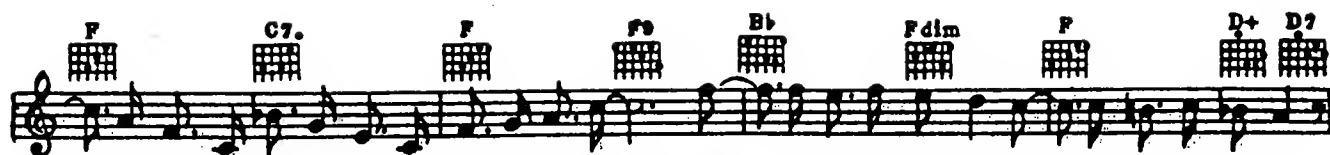
I've got my fare — _____ and just a tri-ble to spare. _____

You leave the Penn-syl-va-nia sta-tion bout a quar-ter to four, — read — a mag-a-zine and then you're

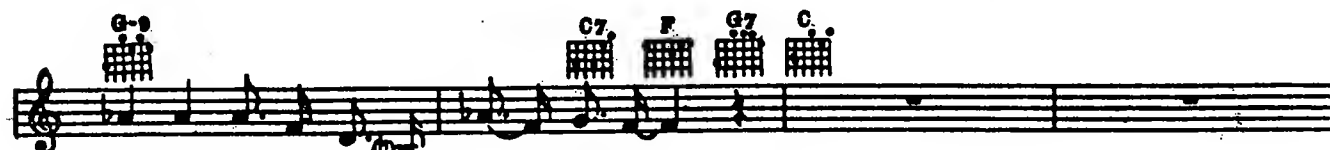
in Bal-ti-more, — Din-ner in the din-er, noth-ing could be fin-er than — to have your ham'n eggs in

Car-o-li-na. When — you hear the whis-tle blow-in' eight to the bar — Then —

Guitar Chords: C, Cdim, C, Dm7, G7, G9, C, Cdim, G6, Dm7, G7, G9, C, C7, Bb(Csus), C7, F, C7, F, Gm7 C7, F, C7, F, F, F#9, Bb, Fdim, F, D+, D7, G-9, Abm6, C9, F, C7, F, Gm7, C7.



- you know that Ten-nes-see is not ver-y far,- Shov - el all the coal in, got - ta keep it roll-in'



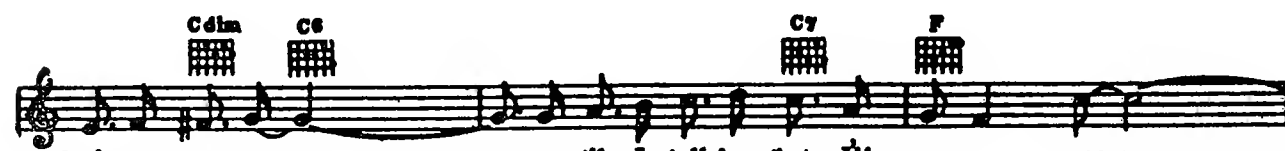
Woo, Woo, Chat - ta-noo - ga there_ you are..



There's gon-na be _____ a cer-tain par-ty at the sta-tion _____ Sat - in and lace,.



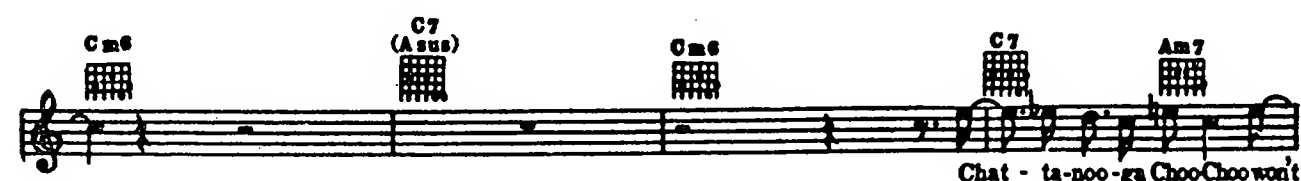
I used to call fun - ny face..



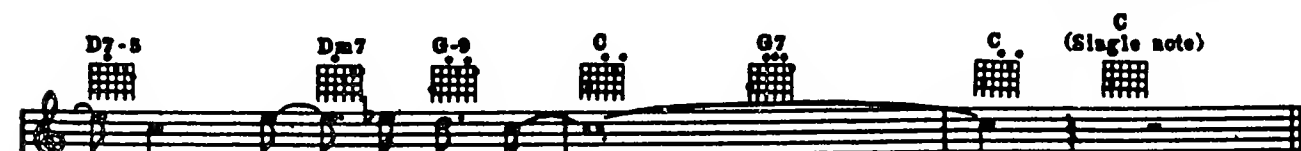
She's gon - na cry _____ un-til I tell her that I'll nev - er roam, _____



So Chat - ta-noo - ga Choo-Choo won't. you choo-choo me home. _____



Chat - ta-noo - ga Choo-Choo won't

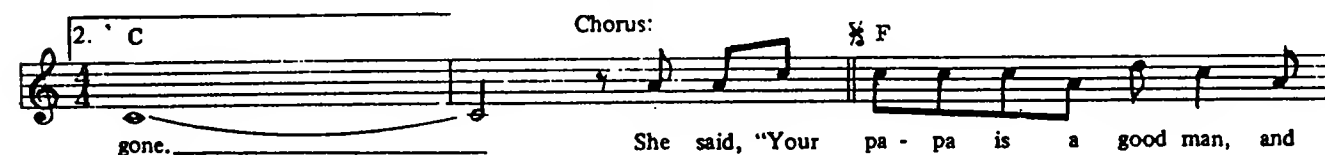
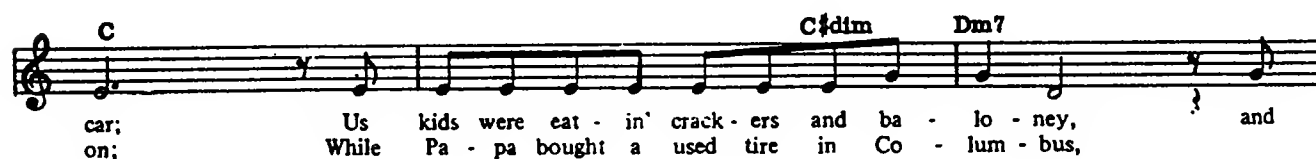


- you choo - choo me home. _____

130. PAPA WAS A GOOD MAN

Words and Music by
HAL BYNUM

Moderately slow



C F C

me.

PLAY FOR RECITATION

C C#dim Dm7 G7 Dm7 G7

C C#dim Dm7

G7 C D.S. al Coda

She said, "Your

RECITATION

I remember when Papa finally gave up drinkin';
 I think Mama was the only one on earth that really thought he could;
 I remember all the times we'd packed everything we owned,
 Into some old car and started out for some new town,
 And through it all Mama's faith was the one thing that was
 Strong enough to finally do some good. (Chorus)

Coda C G7 C F C

Ag - es, cleft for me.

132.

Recorded by ELVIS PRESLEY on RCA Records

PATCH IT UP

Words and Music by
EDDIE RABBITT
and RORY BOURKE

Moderately bright rock



Verse:



1. We've got to Patch It Up, ba - by, be - fore we fall a - part at the seams. _____
 2. (We've got to) Patch It Up, ba - by, let's sweep out all the cob - webs in our hearts. _____



We've got to Patch It Up, ba - by, we can't let time un - rav - el our dreams..
 We've got to Patch It Up, ba - by, be - fore in - dif - f'rence pulls us a - part. _____



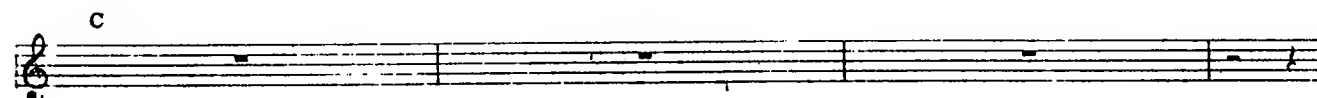
Let's go back and touch the past, —
 Don't let a good love die, —



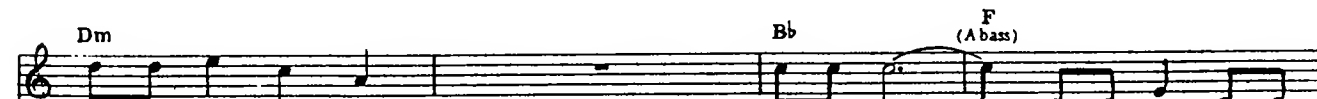
one more night is all I ask, — get the feel - in', that old
 let's give it just one more try, — with that feel - in', that old



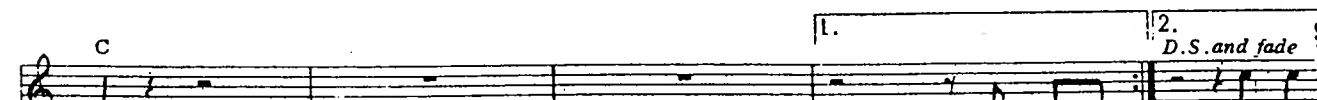
feel - in', feel it heal - in'.
 feel - in', feel it heal - in'.

Chorus: $\frac{3}{4}$ Dm

We can Patch It Up, ba - by, we can Patch It Up, ba - by. we can



Patch It Up, ba - by, Patch It Up — with a whole lot - ta



love.

1. _____ 2. D.S. and fade $\frac{3}{4}$
 2. We've got to We can

From the Metro Goldwyn Mayer Motion Picture "SHAFT"

THEME FROM SHAFT

133.

By
ISAAC HAYES

Sheet music for the "Theme from Shaft" by Isaac Hayes, measures 1 through 16. The score is written for piano in 4/4 time, featuring a treble and bass staff. The key signature is one sharp (F#). The tempo is marked "sp" (sostenuto). The music is characterized by a steady eighth-note bass line and a more melodic treble line. Chord symbols are placed above the staff: F#maj9 (measures 1-2), Em7 (measures 3-4), F#maj9 (measures 5-6), Em7 (measures 7-8), F#maj9 (measures 9-10), Em7 (measures 11-12), F#maj9 (measures 13-14), Em7 (measures 15-16), and a final G chord (measure 17). The notation includes various musical symbols such as eighth notes, quarter notes, and rests.

134.

[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody, which is a simple, folk-like tune. The bass staff provides a harmonic accompaniment using chords and single notes. The key signature is one sharp (F#), and the time signature is 2/4. The melody consists of a series of eighth and quarter notes, with some rests. The accompaniment uses chords of two and three notes, often beamed together. The score is written in a clear, legible style with standard musical notation.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *p* (piano). The melody is simple and catchy, with a clear refrain. The lyrics are written below the voice staff.

Who's the black pri-vate dick—that's a sex ma-chine to all the chicks? Shaft!

Who is the man that would

risk his life for his broth-er man? — Shaft! Can you dig it?

Em Fmaj5

continued next page

Em Fmaj9

Who's the cat that won't cop out

Em Fmaj9

When there's danger all a-bout? Shaft! Right on! They say this cat Shaft is a

Em Fmaj9

bad moth-er, (Shut your mouth!) But I'm talkin a-bout Shaft. He's a com-pil-cat-ed man, But

Em G

no one un-der-stands him but his wo-man. John Shaft! *p*

Fmaj7 *f*

NC

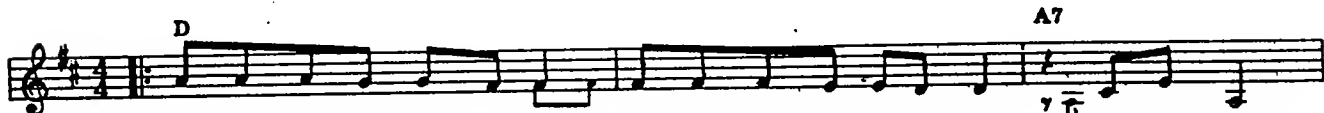
Fmaj7 NC Em7 Fmaj7

LIFE

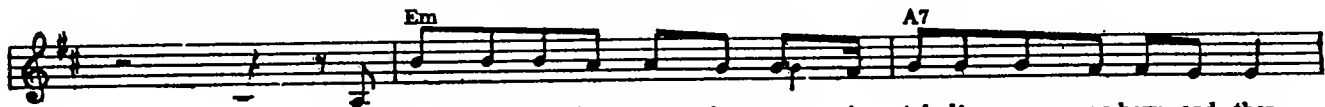
136.

Words and Music by
SHIRL MILETE

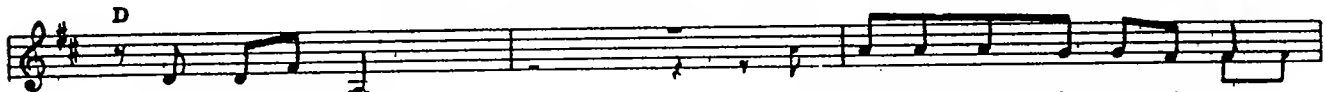
Moderately



1. Some-where out in emp - ty space, long be - fore the hu-man race, some-thing stirred;
2. Crea-tures came from out of sight, day-light came from in the night, and all was good;
Lov - ing Pow - er looked and saw, in-side the heart of man a flaw be-gan to grow:

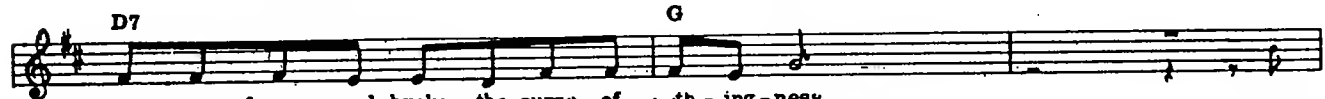


A vast and time-less source be - gan, in - tel-li - gence was born and then
Life be-came a mas - ter plan, love pro-duced a per-fect man
The fires of hell be - gan to burn, and so He sent His cho-sen Son



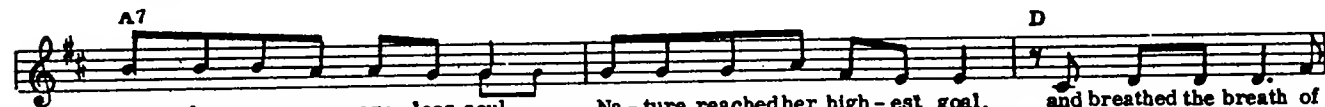
there was the Word.
that un - der - stood.
to let us know.

Pow-ers filled the u - ni-verse,
The im-age of the Mak-er's Word
That love had sure - ly made us all, and



mat - ter formed and broke the curse of noth - ing-ness.
wor-shipper him with all he had, but then one day
hate would sure - ly make us fall so from the Cross

From
He



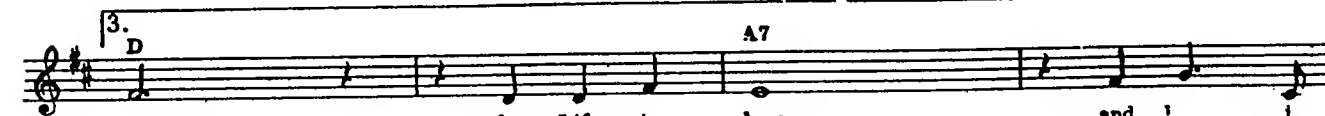
Love be-came an age-less soul, Na-ture reached her high-est goal, and breathed the breath of
in the depths an e - vil seed grew and man - u - fac-tured greed, and changed the way of
showed the world that dread-ful day that love could be the on - ly way or all is lost of



Life,
Life,
Life,

ev-er-last - ing Life.
ev-er-last - ing Life
ev-er-last - ing Life

3. The



Life;

for Life is love,

and



Life.

And So Goodbye My Love

137.

Lyric by HAL DAVID Music by BURT BACHARACH

Moderately Slow

Chords: D, D7, Bm, Em7, C, Fmaj7, Bm Am Bm Am C Am Gmaj7, F#7sus, F#7-5, Bm7, Em7, Cmaj7, D, F#7sus, F#7-5, Bm7, Em7, Cmaj7, C, D, Bm, Em7, D, D7, Bm, C, Fmaj7, C, Bm Am Bm Am C Am Gmaj7.

Lyrics:

And so good-
bye, my love. Oo. Try not to cry my love.
It's bet-ter to have loved and lost. If we have lost, at least we've loved.

138.

Where Are You Going My Love

The musical score is written for a single melodic line on a treble clef staff. It begins in a key signature of one flat (Bb) and a 4/4 time signature. The melody is accompanied by a series of chords: Ab, Eb, Db, Fm, Gm11(Ped. C), C7, F, Bb, Eb, Gm, Am11(Ped. D), D7, G, Em, Bm, C, G, Em, F, D7, D11, G, G, Em, 1F, Eb7, Em, Bm, C, 2F, D7, D11, and Bb. The score includes lyrics and musical notation for a full song, including a chorus. The lyrics are: "I hold your hand and gently touch your hair, voice it's al-ways haunt-ing me. Then we'll walk to- geth- er hand in hand the way it used to Ev- 'ry-where I turn I see your face - but you're nev- er be. The way you smile and kiss me there. You're all I have you're all I'm ten- der-ly Tears be- gin to fill my mis- ty liv- ing for I can't bear the pain and mis- er- eyes now you're gone from me. Where are you - y. please come back to me. CHORUS go- ing to, my love? Will you come back when the sun- shines? An- y time you wan- na come home, it's all right. Where are you go- ing to, my love? I hear your Will our love re- turn to- mor- row? an- y right. Where are you"

I hold your hand and gently touch your hair,
 voice it's al-ways haunt-ing me.

Then we'll walk to- geth- er hand in hand the way it used to
 Ev- 'ry-where I turn I see your face - but you're nev- er

be. The way you smile and kiss me
 there. You're all I have you're all I'm

ten- der-ly Tears be- gin to fill my mis- ty
 liv- ing for I can't bear the pain and mis- er-

eyes now you're gone from me. Where are you
 - y. please come back to me.

CHORUS

go- ing to, my love? Will you come back when the sun-

shines? An- y time you wan- na come home, it's all

right. Where are you go- ing to, my love?

I hear your

Will our love re- turn to- mor- row? an- y

right. Where are you

RED RIVER ROSE

139.

Key of B \flat (C-D)

Tune Uke

A D F \sharp B

Words and Music by
TOMMIE CONNOR
and JOHNNIE REINE

Martial style

Piano

Refrain

March - ing a - long to my RED RIV - ER ROSE, Wait - ing for
me where the Red Riv - er flows, Soon when a big yel - low moon soft - ly
glows, I'll be em - brac - ing my RED RIV - ER ROSE. 1. As I ROSE. 2. The
3. She
4. I

To Verse 1 *To Verses 2, 3, 4*

Last time

ROSE.

Fine

Verse

march down the trail with my face to the west, My thoughts fly a -
bu - gles were sound - ing when we kissed good - bye, She smiled but I
gave me a lock - et that I'll al - ways wear, In - side was a
wait for the mo - ment when we'll meet a - gain, And there at her

way to the girl I love best, For there where the moun - tains reach
knew she was read - y to cry, "Take care, dear," she whis - pered, "al -
curl from her bright gold - en hair, And when I was lone - ly for
side I will al - ways re - main, There's three sou - ve - nirs for my

up to the blue, My love prom - ised me she'd be faith - ful and true,
though you must go, Be brave and re - mem - ber that I love you so,
and cheer, I'd o - pen that lock - et and know she was near.

D.S. al Fine

140.

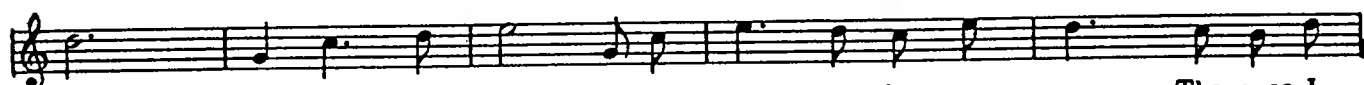
"GEORGIA MOONLIGHT"

Words by
ROY THORNTON
and HAVEN GILLESPIE
Valse moderato

Music by
ERWIN R. SCHMIDT
Composer of "Carolina Sunshine"



When the moon is all a-glow, I'm dreaming of the long a-go, Mem'ries of
Sweet and low I hear the breeze a-sing-ing Dix ie mel-o dies, Croon-ing it



old, seem to un-fold; And in fan-cy I can see, The ones I
seems. songs of my dreams; As the shad-ows soft-ly fall. My gold-en



love, who wait for me, And I long for my Old South-ern Home._____
mem-o-ries re-call, Old-en scenes of the land that I love._____

CHORUS



In my dreams I see the Geor-gia moon a-shin-ing, Shin-ing thru the night,



o'er the fields of white, There's a yearn-ing in my heart and I am pin-



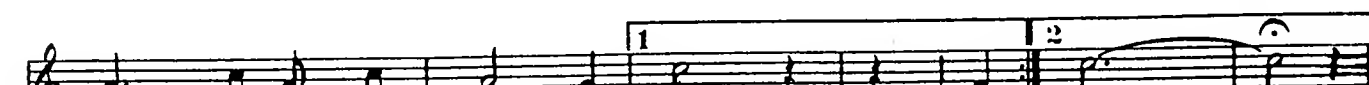
ing, To be there where all the world seems bright; I can



hear the birds a-sing-ing in the wild-wood, And the rip-pling streams,



call-ing me it seems, Back to hap-py days of child-hood,



Un-der-neath the Geor-gia Moon. In my Moon._____

Everybody's Doin' It Now

141.

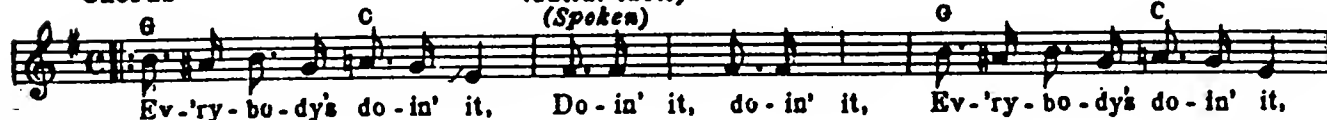
By IRVING BERLIN

Moderato



Chorus

(Guitar tacit)
(Spoken)

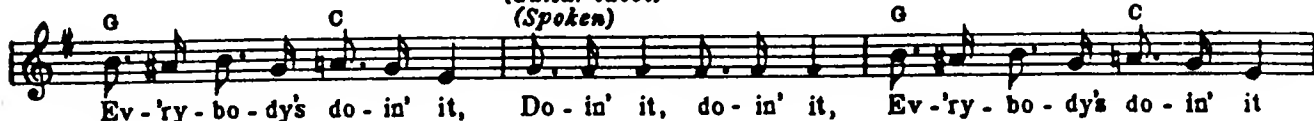


(Guitar tacit)
(Spoken)

D7



(Guitar tacit)
(Spoken)

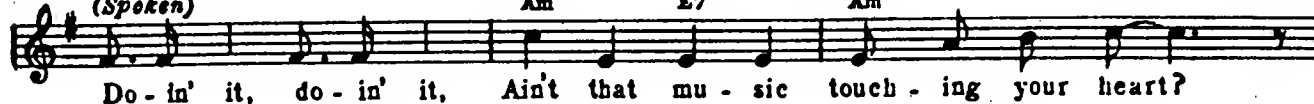


(Guitar tacit)
(Spoken)

Am

E7

Am



142.

MAGGIE FLYNN

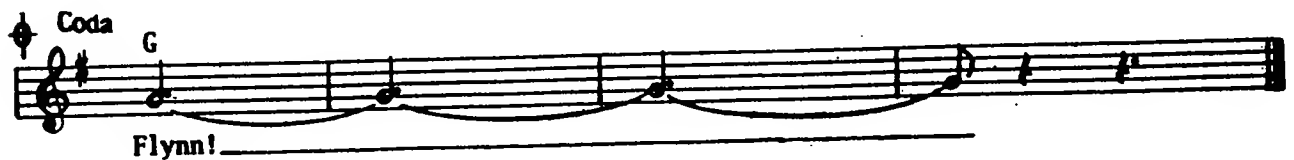
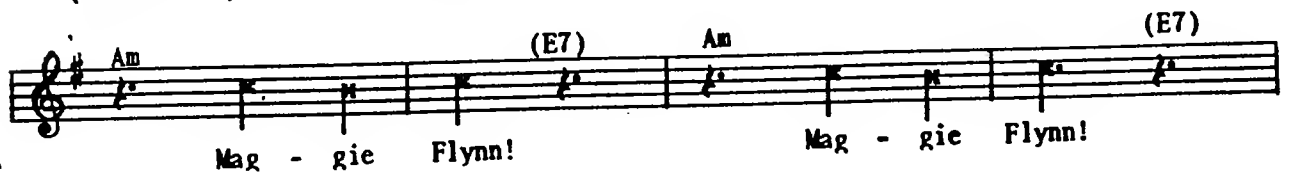
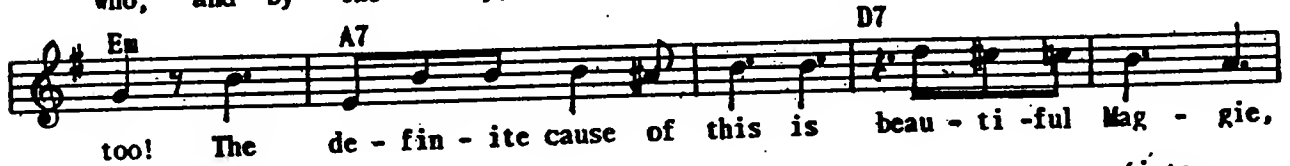
(From the Musical Production 'MAGGIE FLYNN')

Brightly

The musical score is written on a single staff in G major (one sharp). It consists of eight lines of music. The lyrics are written below the staff, and guitar chords are indicated above the staff. The tempo is marked 'Brightly' at the beginning. The score includes various musical notations such as slurs, ties, and dynamic markings like 'rit.' and 'a tempo'.

Bee - oo - ti - ful Mag - gie Flynn! Ay -
 dor - a - ble Mag - gie Flynn! Where'd you get that
 di - vil in yer eye? Mee - rac - u - lis Mag - gie Flynn! Ay -
 ston - ish - in' Mag - gie Flynn! Sham - rocks bloom when
 you go walk - in' by! Pic - ture the map of Ire - land
 on a freck - led face; Think of a lep - re - chaun dressed
 up in Ir - ish lace! Bee - oo - ti - ful Mag - gie Flynn! Ay -

Chords: G, Am7, D7, Am7, Am7, Am6, D7, G, C, G7, C, A7, D7, D7-9, G (a tempo), G.



144.

MR. CLOWN

A New Musical

MAGGIE

FLINN

Mis - ter Clown, Mis - ter Clown,

You can take a frown and turn it up - side down!

Fun - ny face, fun - ny face,

You make trou-bles go like bub-les in - to space!

C Gm7 C7 Fmaj7

Come on and smile _____ you Pun - chin - el - lo;

F6 Am7 D7 G7 F#o7

Smile _____ and hear the world say

G7 C A7

"Hel - lo! Mis - ter Clown" _____ Mis - ter Clown, _____

A7 D7 G7 Gm6(Bb bass)

You're the great - est show on earth right here in town! _____

A7 F Fm C(G bass) E7(G# bass)

A hun - dred mil - lion peo - ple in a hun - dred mil - lion

Am D7 G7

ways love a clown; _____ Don't let us down, _____

1. C 2. C

Mis - ter Clown! _____ Mis - ter Clown! _____

146.

CUMANA

(Coo-ma-nah)

BARCLAY ALLEN

Fast

Am

Dm

Am

Dm

Dm

Am

Dm

Am

Dm

Am

Dm

Am

E7

E7(b9)

1. To next strain

2. Fine

A7

Dm

B7

Dm6

A

E7

AIRPORT LOVE THEME

147.

(From Ross Hunter's Production "AIRPORT" — A Universal Picture)

Piano Solo

ALFRED NEWMAN

Slowly (with expression)

The musical score is written for piano solo in 4/4 time, marked "Slowly (with expression)". It consists of five systems of music, each with a treble and bass staff. The key signature has one flat (B-flat).

System 1: Chords: Cmaj7, E7, Em7(b5). The melody in the treble staff features a series of descending half notes and quarter notes, while the bass staff provides a steady accompaniment.

System 2: Chords: A7(+5)(b9), Dm, Dm7/C, E7, Dm7(b5), G7(b9), G7+5. The melody continues with a mix of half and quarter notes, and the bass staff has a more active line with eighth notes.

System 3: Chords: C, E7(+5)(b9), A7(b9). The melody features a prominent half note in the treble, and the bass staff has a simple accompaniment.

System 4: Chords: D7+5, D9, Dm7(b5)/G, G7(+5)(b9), G7. The melody is characterized by a series of half notes in the treble, and the bass staff has a steady accompaniment.

System 5: Chords: Em7(b5), A7(b9), Em7(b5), A7(b9). The melody features a triplet of eighth notes in the treble, and the bass staff has a simple accompaniment.

148.

Chord progression: Dm, Dm7, G7(b5), Dm7, G7+5

Chord progression: Cmaj7, E7, A7(b5) A7, Dm, Dm7(b5)

Chord progression: C, Am7, Dm7, G7(b9), G9+5

Chord progression: Abmaj7, C7, Cm7(b5), F7, F7+5, Bbm

Chord progression: Bbm, Bbm7 Bbdim, Eb7+5, Cm7, Ab

Handwritten musical score for piano, first system. The key signature is B-flat major (two flats). The system contains six measures with the following chords: F7(b9), Cm7(b5), F9, Bb7+5, Bb7(b9), and Eb7+5. The notation includes treble and bass staves with various chord voicings and melodic lines.

Handwritten musical score for piano, second system. The system contains six measures with the following chords: Eb7(b9), Eb7, Cm7(b5), F9, Cm7(b5), and F9. The notation includes treble and bass staves with various chord voicings and melodic lines.

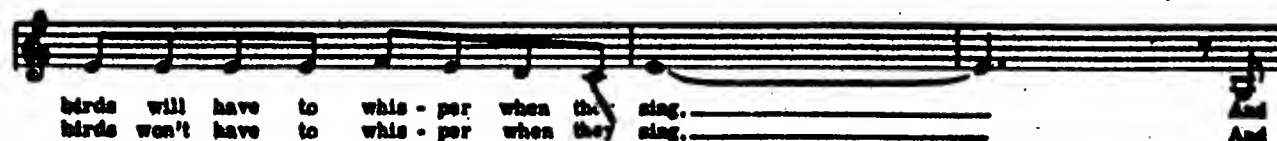
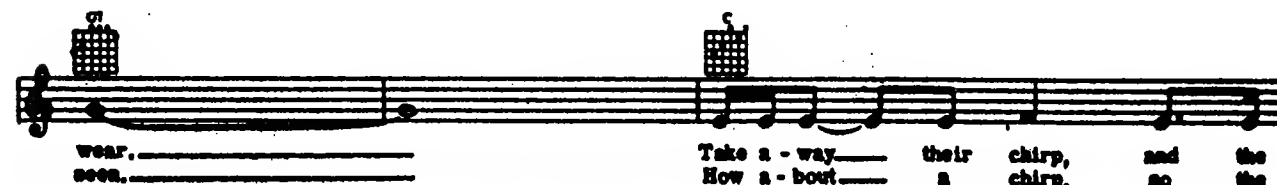
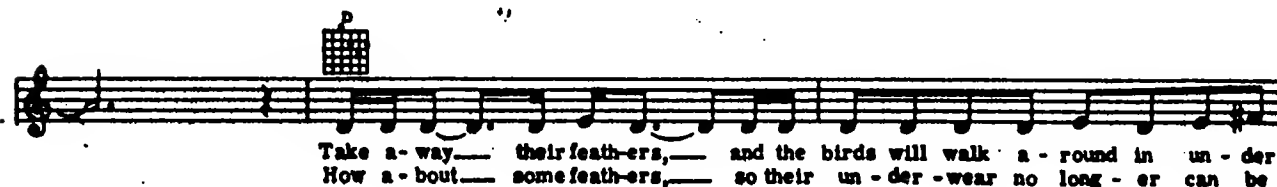
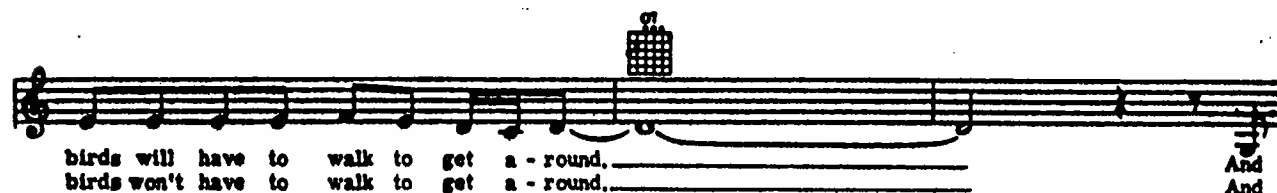
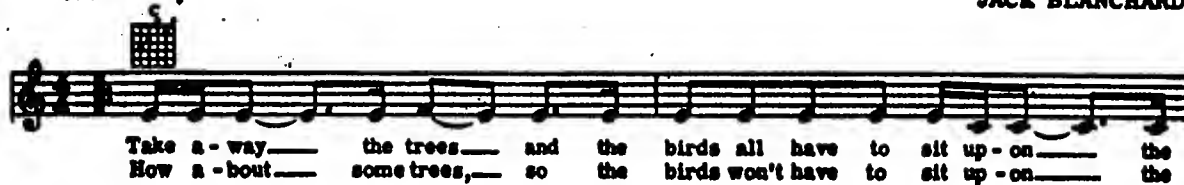
Handwritten musical score for piano, third system. The system contains five measures with the following chords: Bbm, Bbm7, Eb7(b5) Bbm7, and Eb7. The notation includes treble and bass staves with various chord voicings and melodic lines.

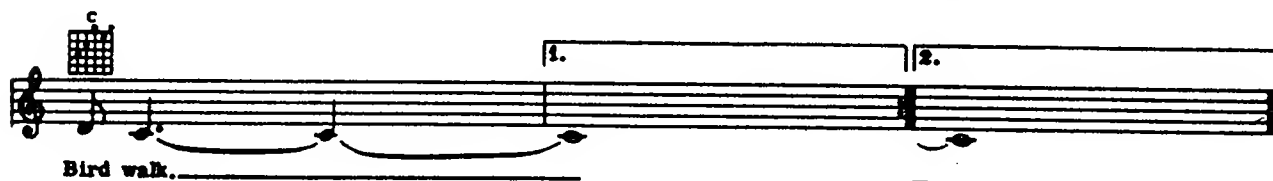
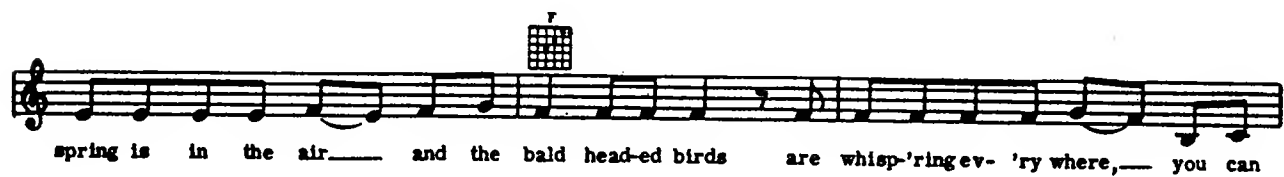
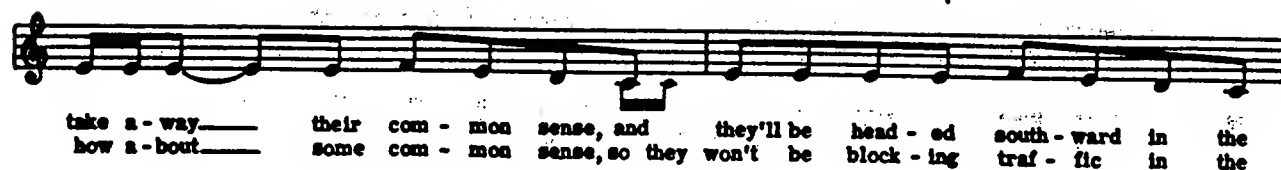
Handwritten musical score for piano, fourth system. The system contains six measures with the following chords: Abmaj7, C7, F7, Bbm, Dbm, and Ab. The notation includes treble and bass staves with various chord voicings and melodic lines.

Handwritten musical score for piano, fifth system. The system contains five measures with the following chords: Fm7, Bbm7, Eb7(b9), Eb9+5, and Ab⁶₉. The notation includes treble and bass staves with various chord voicings and melodic lines. The word "rit." is written below the bass staff in the third measure.

TENNESSEE BIRD WALK

Moderately

Words and Music by
JACK BLANCHARD

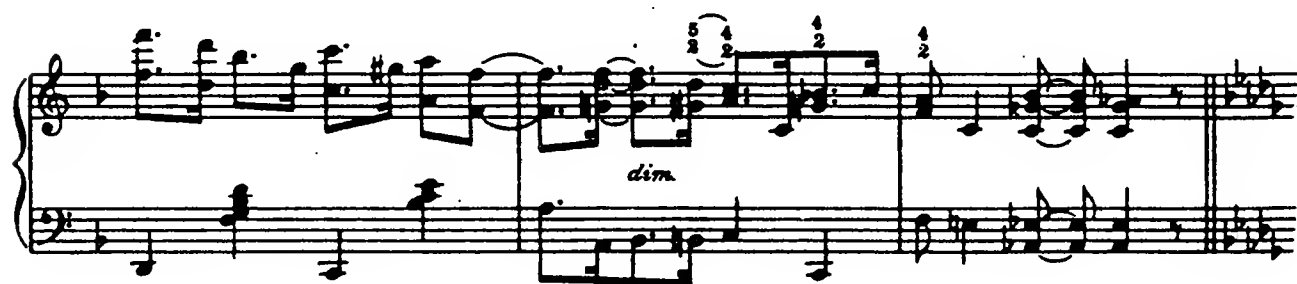
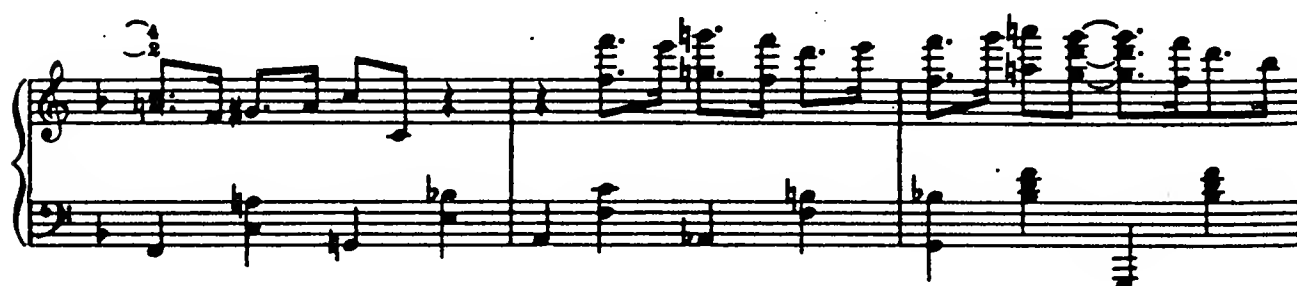


ONE O'CLOCK JUMP

Piano Arrangement by
Bob Zurkeby
COUNT BASIE

Moderate Bounce Tempo

The piano arrangement of "One O'Clock Jump" is written for piano in 4/4 time. It begins with a key signature of one flat (Bb) and a dynamic marking of *f* (forte). The tempo is indicated as "Moderate Bounce Tempo". The score is divided into five systems of music, each consisting of a treble and bass staff. The first system includes a key signature change to one flat (Bb) and a dynamic marking of *f*. The second system features a sixteenth-note triplet in the treble. The third system is marked with a circled "A" and contains various accidentals. The fourth system continues the melodic and harmonic development. The fifth system includes a 3/4 time signature change and ends with a star-marked repeat sign.





① *gva.*

155

First system of musical notation. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present in the bass staff.

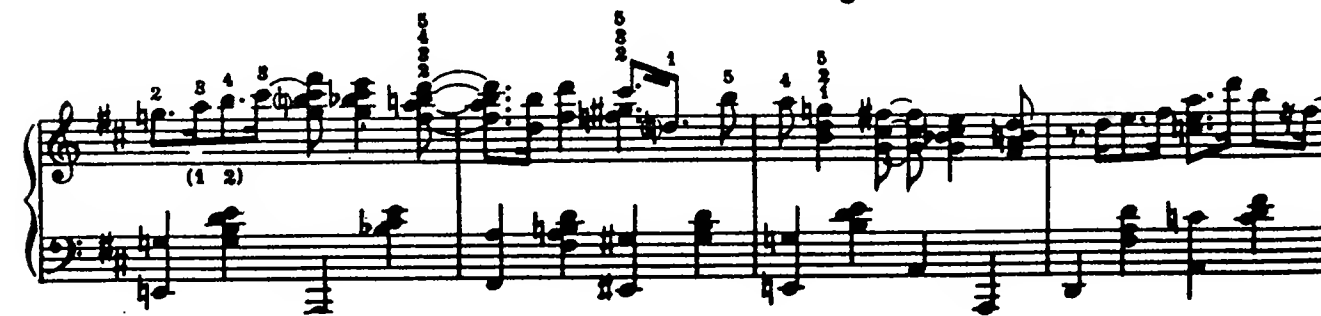
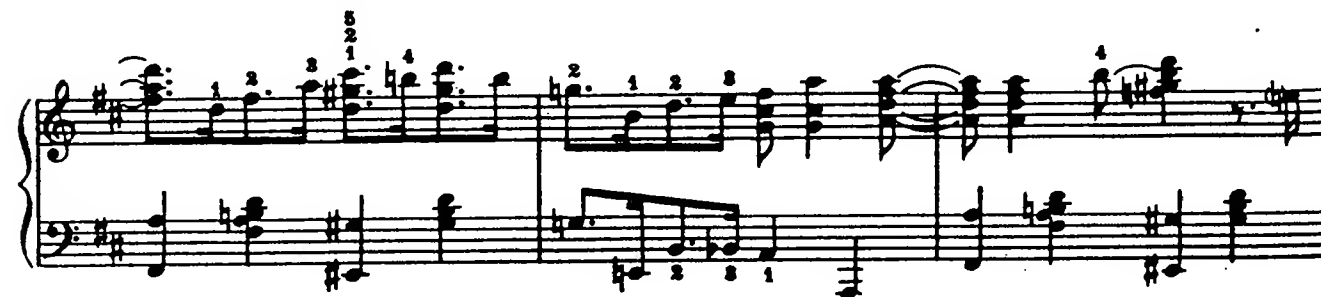
Second system of musical notation. The treble staff continues the melodic development. A dynamic marking of *mf* (mezzo-forte) appears in the bass staff towards the end of the system.

Third system of musical notation. The treble staff includes a section marked *loco* (ad libitum). A dynamic marking of *p* (piano) is located in the bass staff.

Fourth system of musical notation. This system shows a continuation of the musical themes established in the previous systems, with complex chordal textures in both staves.

Fifth system of musical notation. The treble staff features more intricate melodic patterns, including some beamed sixteenth notes.

Sixth system of musical notation. The final system on the page, showing a concluding melodic phrase in the treble staff and a final accompaniment in the bass staff.



First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex, rapid melodic line with many beamed sixteenth notes. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes. A dynamic marking *f* (forte) is present in the bass staff. The key signature has two sharps (F# and C#).

⑤ *8va*.....

Second system of musical notation, continuing the piece. It features a treble and bass staff. The treble staff has a melodic line with some grace notes. The bass staff has a steady accompaniment. A dynamic marking *f* is visible in the bass staff. The key signature has two sharps.

8va.....

Third system of musical notation. The treble staff continues with a melodic line. The bass staff has a consistent accompaniment. The key signature has two sharps.

8va..... *loco* 4 5

Fourth system of musical notation. The treble staff features a melodic line. The bass staff includes dynamic markings *p* (piano), *cresc.* (crescendo), and *f* (forte). The key signature has two sharps.

Fifth system of musical notation. The treble staff has a melodic line. The bass staff includes dynamic markings *mf* (mezzo-forte), *p* (piano), and *accel.* (accelerando). The key signature has two sharps.

Sixth system of musical notation. The treble staff has a melodic line. The bass staff includes a dynamic marking *pp* (pianissimo). The key signature has two sharps.

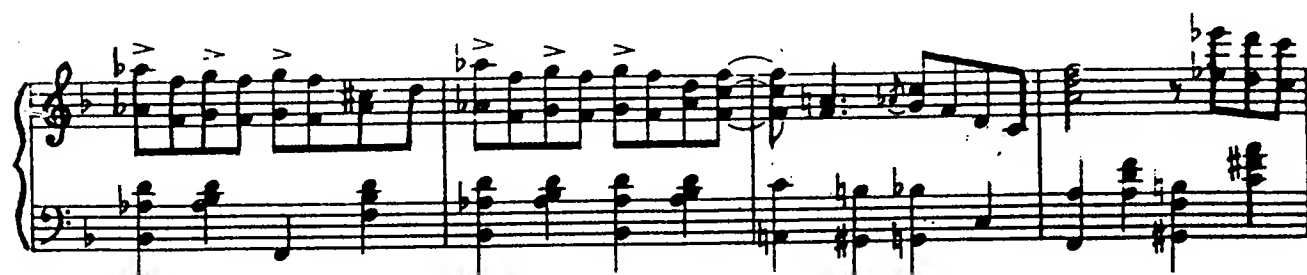
TWO O'CLOCK JUMP

Piano Arrangement by
Jess Stacy

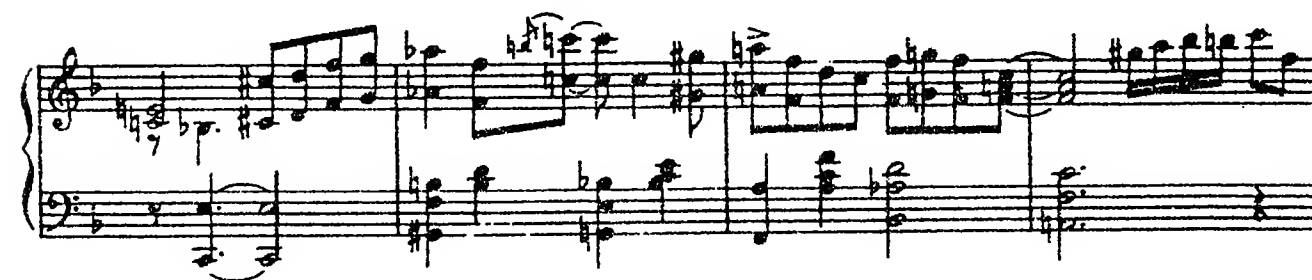
HARRY JAMES
COUNT BASIE
BENNY GOODMAN

Medium tempo

This piano arrangement of 'Two O'Clock Jump' is written for a single piano. The score is organized into six systems, each consisting of a treble and bass staff joined by a brace. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo is marked 'Medium tempo'. The arrangement begins with a dynamic marking of *mf* (mezzo-forte). The first system features a melodic line in the treble staff with eighth-note patterns and a supporting bass line with sustained chords. The second system continues the melodic development with some triplet figures. The third system shows a more active bass line with eighth-note accompaniment. The fourth system is characterized by frequent triplet patterns in both hands. The fifth system maintains this rhythmic intensity with complex chordal textures. The sixth system concludes the piece with a final melodic flourish in the treble and a steady bass accompaniment.







MARCHETA

(A Love Song of Old Mexico)

Words and Music by
VICTOR L. SCHERTZINGER

Dreamily Voice

The musical score is written for guitar and voice. It consists of eight staves of music. The guitar part is in the left hand, and the vocal part is in the right hand. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various guitar chords and a vocal melody with lyrics.

Chords: F, Dm, C7, Am, C7, F6, C+, F, Dm, C7, F, Dm7, Dm6, E7, Am, C7, F.

Vocal Lyrics:

Mar-
Mar-
che - ta, Mar - che - ta, I still hear you call - ing me
che - ta, Mar - che - ta, In dreams I can see you, your
back to your arms once a - gain, I still feel the
sweet face with love all a - glow Your voice like soft
spell of your last kiss up - on me, Since then, life has
mus - ic still ech - oes a - round me As in the old
all been in vain _____ All has been
days long a - go _____ Come back, come
sad - ness with - out you Mar - che - ta, Each day finds me
back, dear, with you here Mar - che - ta, Then life once more
lone - ly and blue, _____ My poor heart is
joy - ful will be _____ The world's dream and

brok - en, I want you, "Mar - che - ta"; I need you "Mar -
 lone - ly and sun - less, "Mar - che - ta". Your love was life's
 che - ta" I do. Mar -
 sun - shine to me.

THE LITTLE BROWN JUG.

My wife and I lived all a - lone, In a lit - tle log hut we called our own;
 She loved gin, and I loved rum, I tell you what, we'd lots of fun.

CHORUS

Ha, ha, ha, you and me, LIT - TLE BROWN JUG don't I love thee.
 Ha, ha, ha, you ad me, LIT - TLE BROWN JUG don't I love thee.

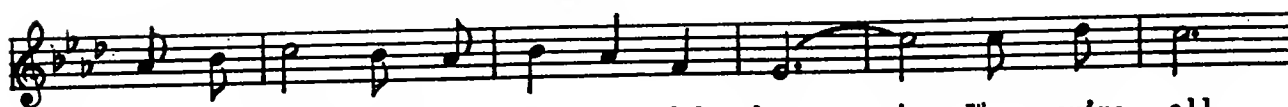
2. 'Tis you who makes my friends my foes,
 'Tis you who makes me wear old clothes
 Here you are, so near my nose,
 So tip her up, and down she goes.
3. When I go toiling to my farm,
 I take LITTLE BROWN JUG, under my arm;
 I place it under a shady tree,
 LITTLE BROWN JUG, 'tis you and me.
4. If all the folks in Adam's race,
 Were gathered together in one place;
 Then I'd prepare to shed a tear,
 Before I'd part from you, my dear.

Honeymoon Time

Waltz Ballad

By WILLIAM F. CAESAR
and IRVING WEILL

Moderately with much expression



How I dream of that won - der - ful love - time, When you're all
We'll be just like two babes in the wood, dear, In our joy -



mine, hon - ey moon time; Far - a - way in a fair land of
- nest, lit - tle toy - nest And we'll al - ways be con - stant and



sun - shine, In a cute lit - tle home all our own. _____
good, dear, For our hon - ey - moon nev - er will end. _____

REFRAIN *Tenderly*



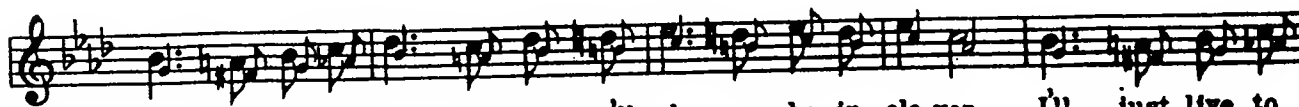
Hon - ey-moon time, when our hearts are sweet-ly blend-ing, We'll re-al-



-ize Love's par-a - dise. There in our gar-den we'll dream of love un-



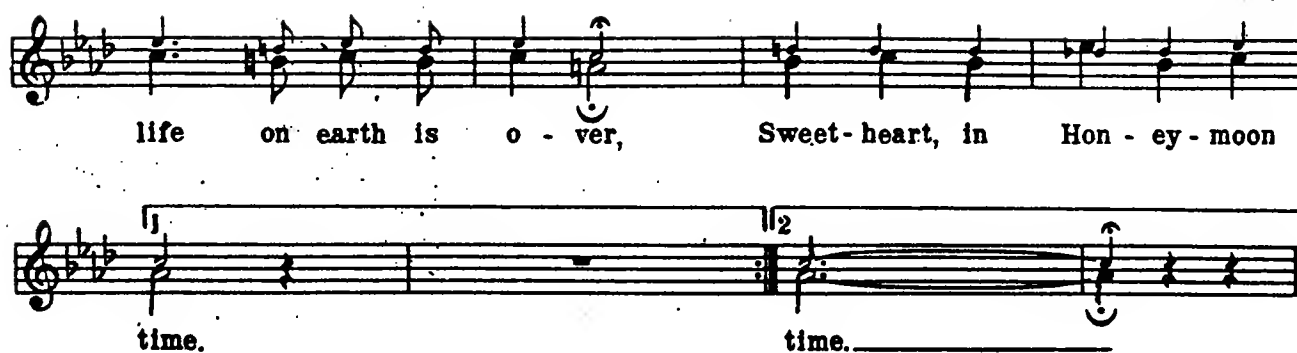
-end - ing, Spend-ing our hap - pi - est hours a - mong the flow'rs.



In our lit-tle nest, my dear, we'll al - ways be in clo-ver, I'll just live to



love you, nev - er more I'll be a ro-ver; We'll pledge our love till this



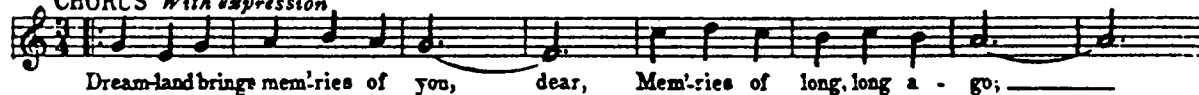
Dreamland Brings Mem'ries Of You

Words and Music by
ERNIE ERDMAN and
CELIA TOMKINS

Moderato



CHORUS *With expression*



Song in the M-G-M Picture "LOVE ME OR LEAVE ME"

I'LL NEVER STOP LOVING YOU

Lyric by
SAMMY CAHNMusic by
NICHOLAS BRODSZKY

The musical score is written on ten staves. Each staff contains a line of music with guitar chords indicated by letters and numbers above the notes. The lyrics are written below the notes. The chords are:
 Staff 1: +C, C6, Cmaj7, Dm7, G7
 Staff 2: Cmaj7, Am, Cmaj7, Bm7, E7, Am, F, Am, E
 Staff 3: C7, Gm7, C7, Fmaj7, F6, Dm7, G7
 Staff 4: C, C6, Cmaj7, Dm7, G7, Cmaj7, Am, Cmaj7
 Staff 5: Bm7, E7, A, F#m
 Staff 6: Bm, E7, A, Gm7
 Staff 7: F#dim, Gm7, Gb7
 Staff 8: Fmaj7, F6, Gm6, A7, D7

I'LL NEV - ER STOP LOV - ING YOU,
 What - ev - er else I may do, My love for
 you will live 'til time it - self is through.
 I'll nev - er stop want - ing you, And when for -
 ev - er is through, my heart will beat the
 way it does each time we meet. The night does - n't
 ques - tion the stars that ap - pear in the skies, So
 why should I ques - tion the stars that ap - pear in my

Chords: Dm7, G7, C, C6, Cmaj7, Dm7, G7, Cmaj7, C7

eyes. Of this I'm more than just sure, My love will
Gm6 A+7 A7 Dm7 Dbmaj7
last and en-dure, I'll nev-er, - no, I'LL NEV-ER STOP LOV-ING
1. C C6 Dm7 G7-9 2. C
YOU. YOU.

ILL WIND

Words by
TED KOEHLER

Music by
HAROLD ARLEN

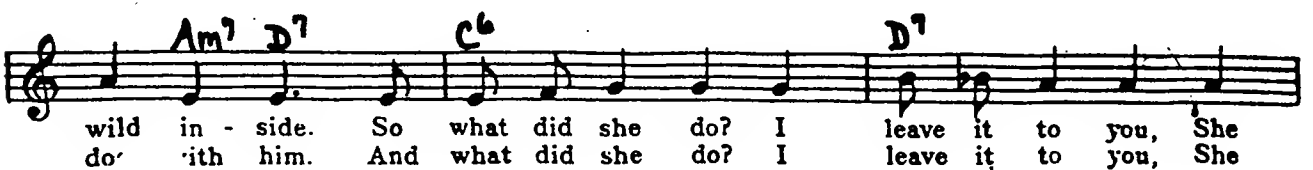
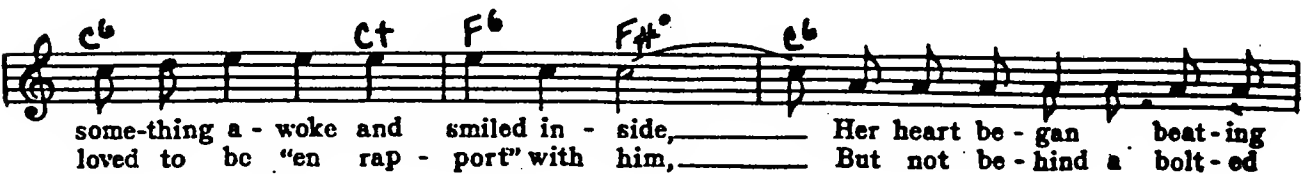
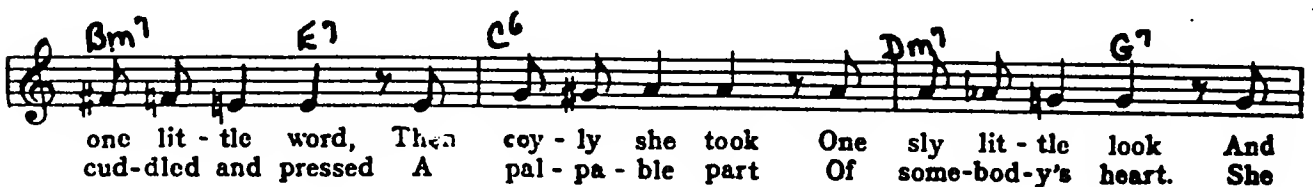
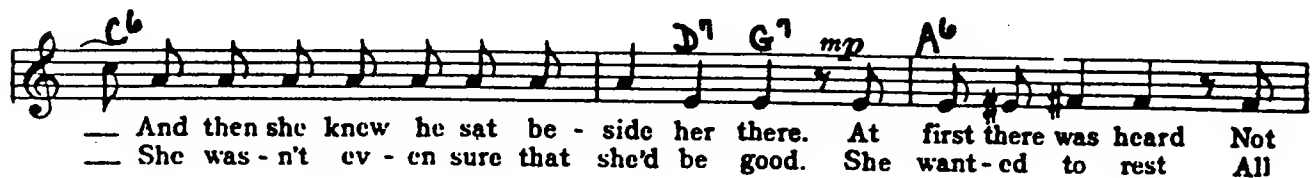
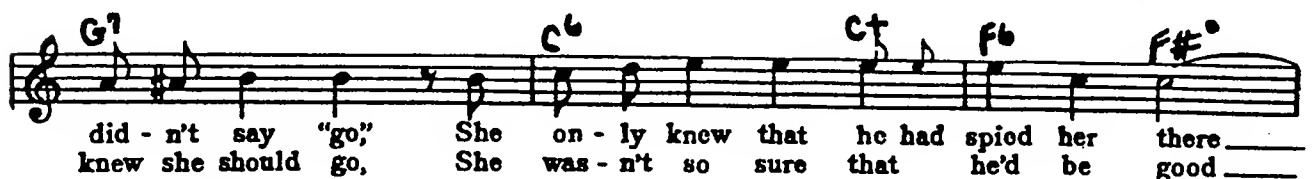
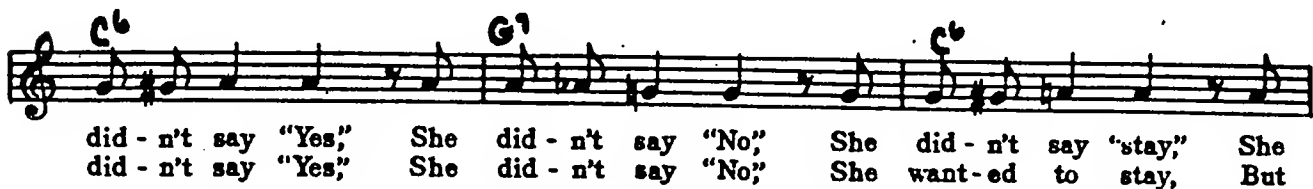
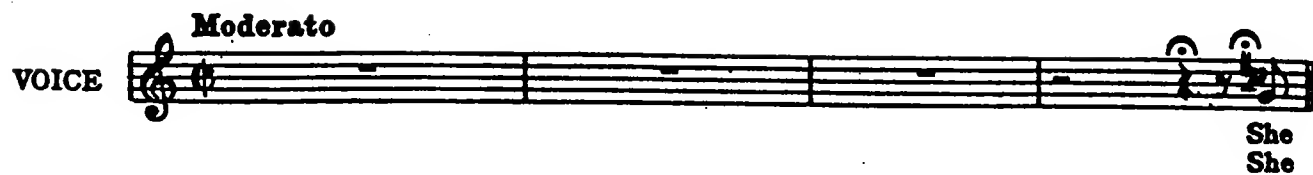
Chords: Eb, Cm, Ab, G7, Ebm, Eb, Ebm, Eb, F+, Eb, Fb7, F7, Bb, Cm, Ab, G7, Ebm, Bb, Ebm, Bb, F+, Bb, Eb7, F7, D7, C, Fm, D7, G7, Bdim, G7, D7, C, Fm, D7, F, G7, Ebm, F7, Bb, Cm, Ab, G7, Ebm, Eb, Ebm, Eb, Ab7, Eb, Ab, Eb

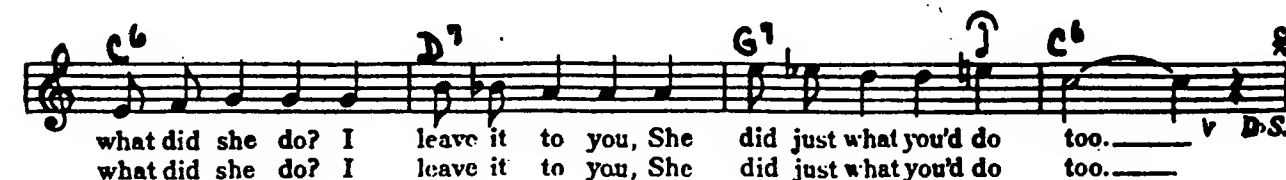
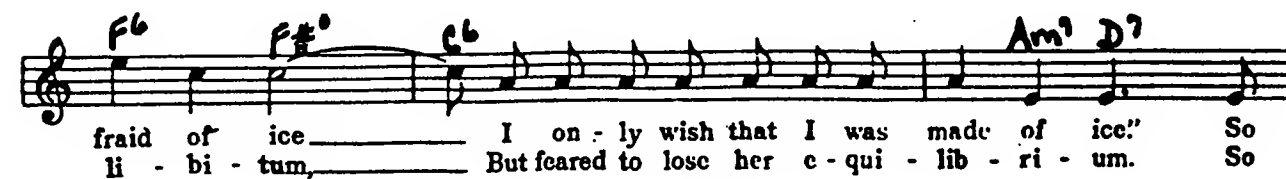
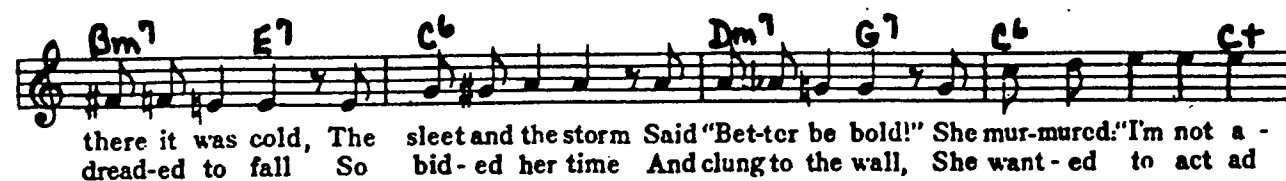
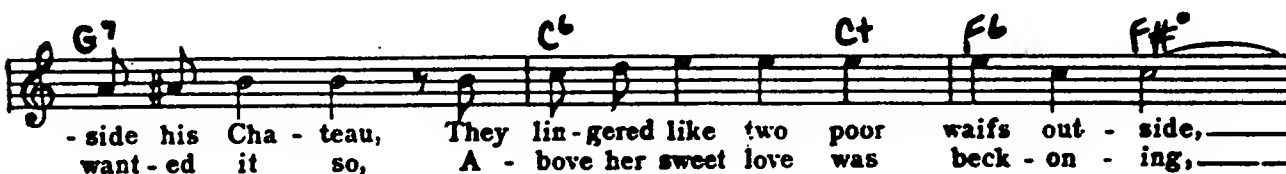
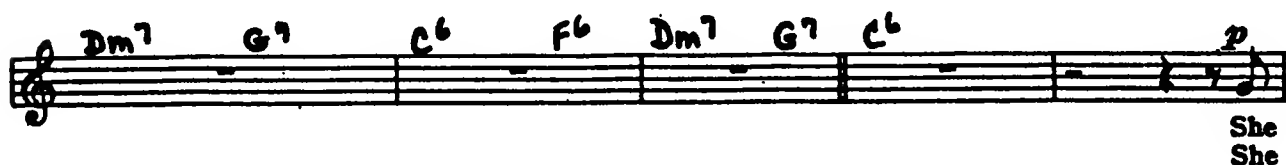
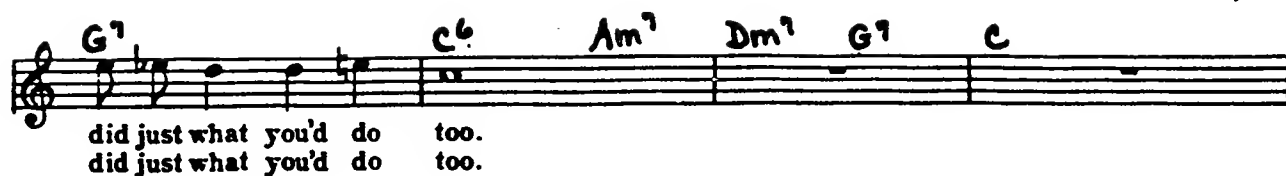
Blow ill wind, blow a - way, Let me rest to - day, You're blow-in' me no
good, no good. Go, ill wind, go a - way,
Skies are, oh, so gray a - round my neigh-bor - hood, and that's no good.
You're on-ly mis-lead-in' the sun-shine I'm need-in', Ain't that a shame? It's
so hard to keep up with trou-bles that creep up From out of no - where, when love's to blame.
So, ill wind, blow a - way, Let me rest to - day, You're blow-in' me no
good, no good, no good.

She Didn't Say "Yes"

Words by
OTTO HARBACH

Music by
JEROME KERN





A FOOL LIKE ME

Words and Music by
SID TEPPER and
ROY C. BENNETT

Arr. by Marvin Kahn
and John Westmoreland

Moderato

On-ly a fool would take your heart— and break it in two,

On-ly a fool could be un-true— to

some-one like you; I kissed oth-er lips—

treat-ed you mean and cruel; Take me in your arms,—

and for-give—this fool. What can I do, what can I say— to

pay for my sin? I'll nev-er know what made me be— the

fool that I've been. What kind of clown would let you down

And act so fool-ish - ly, On-ly a fool, on-ly A FOOL LIKE

1. F ME. 2. F ME.

Autumn In Rome

From the Film "Indiscretion Of An American Wife"

By SAMMY CAHN and PAUL WESTON
(from an original score by Alessandro Cicognini)

$\sharp C m$ $A \flat 9$ $C m$ $A \flat 7$ $F m 7$ $B \flat 7$ $E \flat maj. 7$
 AU-TUMN IN ROME my heart re-mem-bers foun-tains where chil-dren played

$D \flat$ $F m 6$ $G 7 - 9$ $C m$ $A \flat 9$ $C m$ $A \flat 7$
 Gar-dens where dreams were made. AU-TUMN IN ROME mem-ries like em-bers

$F m 7$ $B \flat 7$ $E \flat maj. 7$ $F m 6$ $G 7$ $C m$ $C 7$
 glow when I seem to hear Ar-ri-ve-der-ci, dear. Walks be-neath the pines that
 (pronounced: Ah-rah-dah-eh-eh)

$C 7 - 9$ $F m$ $B \flat 7$ $B \flat 7 - 9$
 graced a gold-en sky, Stopping now and then to share a lov-ers

$E \flat maj. 7$ $F m 6$ $G 7 sus.$ $G 7$ $C m$ $A \flat 9$ $C m$
 sigh, you and I. Let win-ter come all my De-

$A \flat 7$ $F m 7$ $B \flat 7$ $E \flat maj. 7$ $F m 6$ $G 7$ $C m$
 cem-bers I'll spend just dream-ing of the way we fell in love

$F m$ $G dim$ $F m$ $G 7$ $G 7 - 9$ $C m$ $F m 6$ $G 7 - 9$ $\sharp C m$ $C m$
 one love-ly AU-TUMN IN ROME. ROME.

Nice 'N' Easy

Lyric by
MARILYN KEITH
and ALAN BERGMAN

Tune Uke
G C E A

Music by
LEW SPENCE

Slow

Refrain

Let's take it NICE 'N' EAS - Y It's gon - na be so eas - y

For us to fall in love. Hey, ba - by,

what's your hur - ry? Re - lax and don't you wor - ry, We're gon - na fall

in love. We're on the road to ro - mance,

that's safe to say; But let's make all the stops a - long the way.

The prob - lem now, of course, is

To sim - ply hold your hors - es, To rush would be a crime

'cause NICE 'N' EAS - Y does it ev - 'rv

1. C Em7 Dm7 G9 G7-9 2. C Am7 Dm7 D7 C6

time! time!

LEMON TREE

177

By
WILL HOLT

Moderately

1. When I was just a lit-tle boy, my fa-ther said to me, "Come here and learn a -
 2. neath that Le-mon Tree one day, my love and I did lie, A girl so sweet that
 3. day she left with-out a word, she took a -way the sun, And in the dark she

les-son from the love-ly Le-mon Tree." "My son, it's most im-por-tant!" my fa-ther said to
 when she smiled the sun rose in the sky. We passed the sum-mer lost in love be- neath the Le-mon
 left be-hind, I knew what she had done. She left me for an - o-ther, It's a com-mon tale but

me. To put your faith in what you feel and not in what you see." Le-mon
 Tree. The A mu-sic of her laugh-ter hid my fa-ther's words from me.
 sad-der man but wi-ser now, I sing these words to you.

Tree ve-ry pret-ty, And the le-mon flower is sweet, But the fruit of the poor le-mon is a

thing one can-not eat. Le-mon Tree ve-ry pret-ty, And the le-mon flower is sweet, But the

fruit of the poor le-mon is a thing one can-not eat.

1 & 2 Eb F Eb
 2. Be-
 3. One eat.

Learning

REFRAIN

Eb Bb Eb Bb C7 Fm Db

I'm LEARN - ING, LEARN-ING what a kiss can do; I'm LEAPN - ING, -
 LEARN - ING, LEARN-ING what my lips are for; I'm LEARN - ING, -

Fm6 Db Fm C7 Fm C7 Ab Eb

LEARN - ING oh, so much with you. In the warmth of your fond ca-ress,
 LEARN - ING more and more and more. Keep on hold-ing me just like this,

Fm 1 Cm D7 G

I dis-cov-er such hap-pi-ness Find-ing — thrills I nev-er knew. —
 Keep on teach-ing me

Bb7 2 Cm G7 Cm G7 Cm+6 F7 Fm7 Bb7-9 Eb

I'm with each kiss, I'm LEARN-ING I'm in love with you!

SUNDAY IN NEW YORK

Lyric by
CARROLL COATES

Moderately with a beat

Dm7 G7 Dm7 G7 Dm7 G7 Dm G7
 New York on Sun - day, big cit - y tak - ing a nap!_

Cm7 F7 Cm7 F7 Am7 D7
 Slow down, it's Sun - day!_ Life's a ball, let it fall right in your

Gmaj7 G6 Dm7 G7 Dm7 G7 Dm7 G7
 lap! If you've got trou - bles just take them

Dm G7 Cm7 F7 Cm7 F7
 out for a walk. They'll burst like bub - bles in the fun

Am7 D7 Gmaj7 G6 Cm7
 of a Sun-day In New York! You can spend time with - out spend -

F9 Bb6 Bbmaj7 Bb6 Dm7 G7
 - ing a dime watch - ing peo - ple watch peo - ple pass!_

Cm7 F9
 Lat - er you pause, and in one of the stores there's that face

Bbmaj7 Bb7 Am7 D9 Dm7 G7 Dm7 G7
 next to yours in the glass! Two hearts stop beat - ing,

Dm7 G7 Dm G7 Cm7 F7 Cm7 F7
 You're both too breath - less to speak! Love smiles her greet - ing, Then the dream

Am7 D7 Dm6 E7 Am7 D7-9
 that has seen you thru the week Comes true on Sun-day In New York!

1. G6 Dm7 G7 2. G6 G9

THE GYPSY

Not fast

Words and Music by BILLY REID

In a quaint car - a - van there's a la - dy they call The Gyp - sy, —

She can look in the fu - ture, and drive a - way all your fears, —

Ev - 'ry - thing will come right if you on - ly be - lieve The Gyp - sy, —

She could tell at a glance that my heart was so full of tears. — She

looked at my hand and told me, my lov - er was al - ways true, And

yet in my heart I knew dear, — some - bod - y else — was kiss - ing

you. But I'll go there a - gain 'cause I want to be - lieve The Gyp - sy, —

That my lov - er is true — and will come back to me some day. —

Recorded By CREAM On Alco Records
SUNSHINE OF YOUR LOVE

G

Right Hand

Left Hand

Pedal

It's get - tin' near dawn — when lights close a tired — eye. — I'll
 with you my love, — the light shin - ing through on you. — Yes

soon be with you — my love, — Give you my dull — sur - prise. — I'll
 I'm — with you — my love, — it's the morn - in' and just — we two. — I'll

C

be with you dar - lin' soon, — I'll be with you when — the stars start fall - in'
 stay with you dar - lin' now, — I'll stay with you till — my seeds are dried up.

G D F C D

I've been wait - in' so long to be

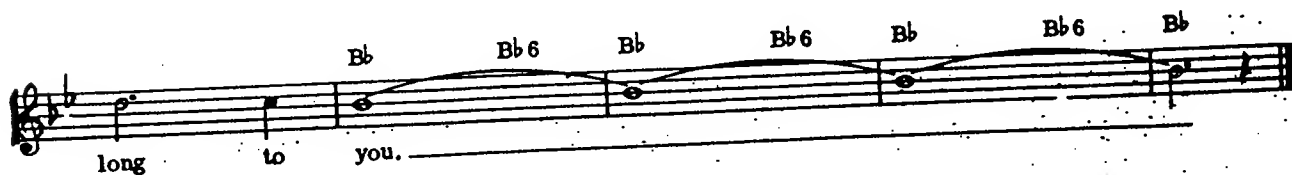
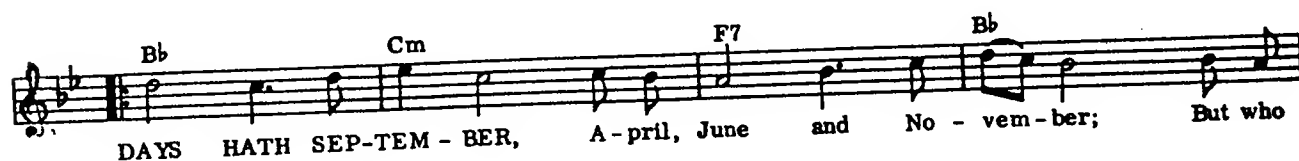
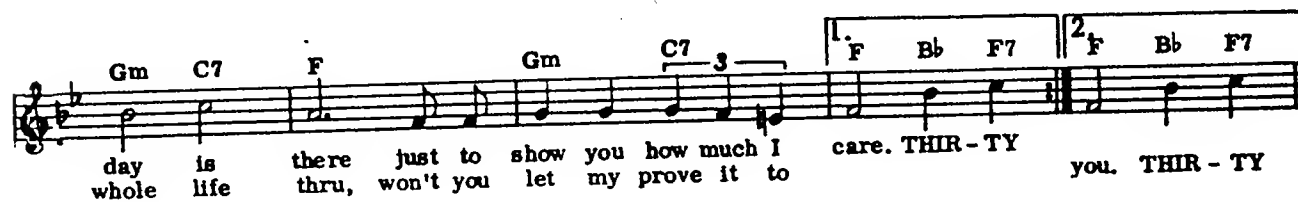
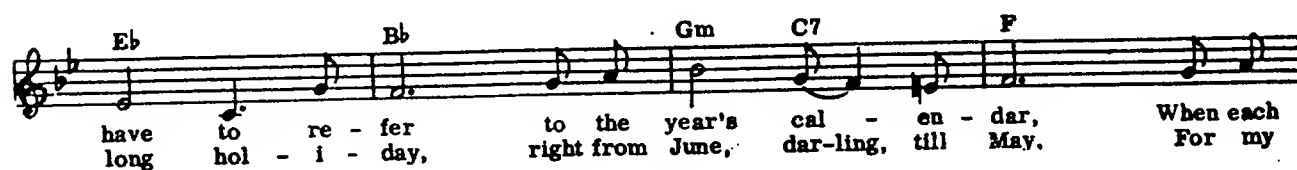
F D F D7

where I'm go - in' In the sun - shine of your love. —

1. G 2. G

2. I'm

THIRTY DAYS HATH SEPTEMBER



TEN CENTS A DANCE

Words by
LORENZ HARTMusic by
RICHARD RODGERS

Moderato **Not fast**

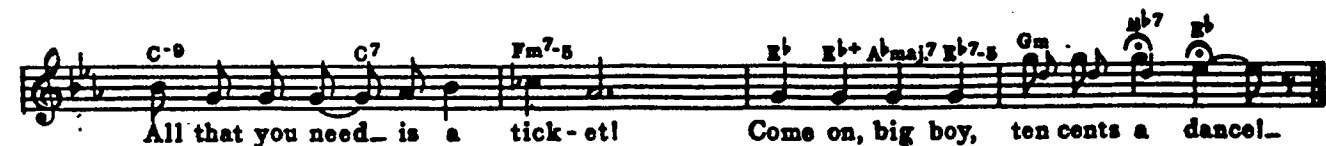
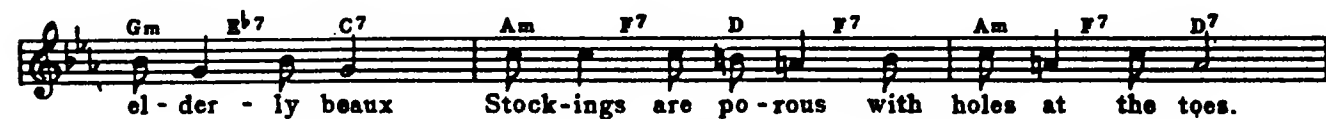
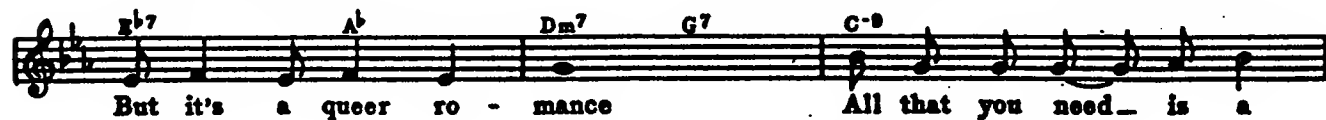
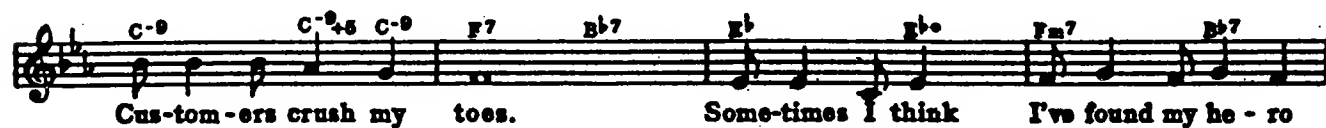
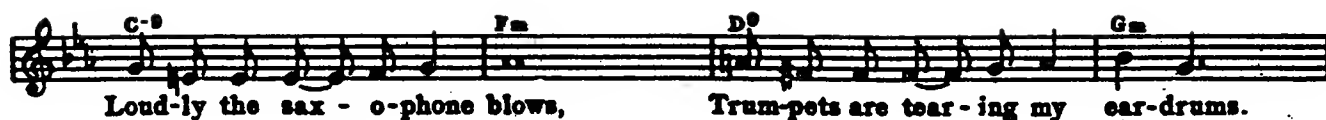
I work at the Pal-ace

mf *p* *p leggiero e grazioso*

Ball-room, But, gee, that pal-ace is cheap; When I get back to my
chil-ly hall room I'm much too tir-ed to sleep, I'm
one of those la-dy teach-ers A beau-ti-ful host-ess, you know, One
that the pal-ace fea-tures At ex-act-ly a dime a throw.

REFRAIN- Slowly, quasi rubato

Ten cents a dance; That's what they pay me. Gosh, how they weigh me
down! Ten cents a dance, Pan-sies and rough guys,
Tough guys who tear my gown! Sev-en to mid-night, I hear drums,



REVISED EDITION

Don't Sit Under The Apple Tree

(WITH ANYONE ELSE BUT ME)

by
LEW BROWN
CHARLIE TORGAS
and SAM H. STEPT

Brightly

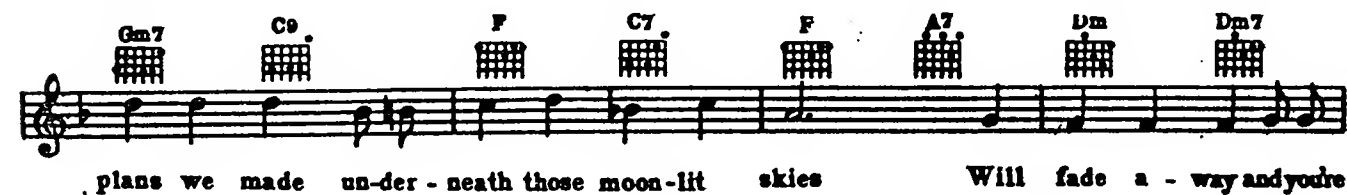
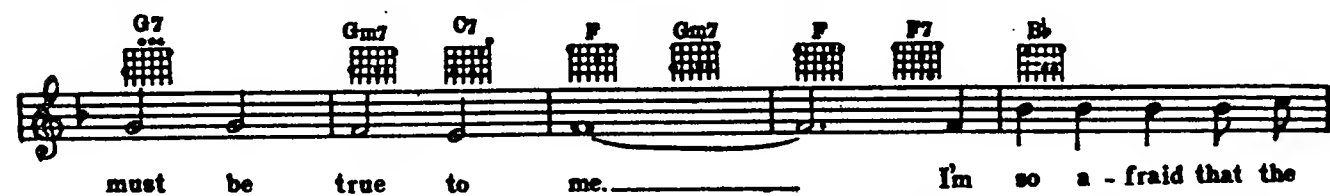
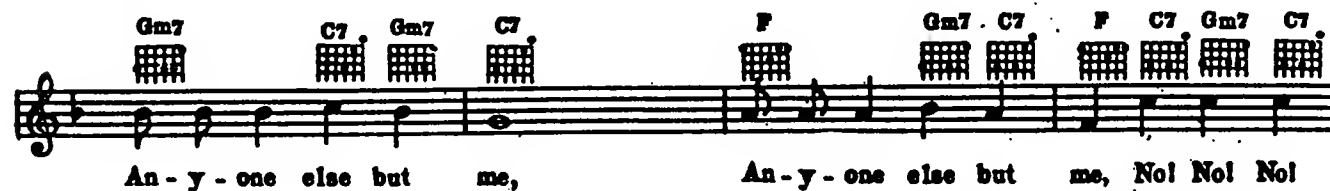
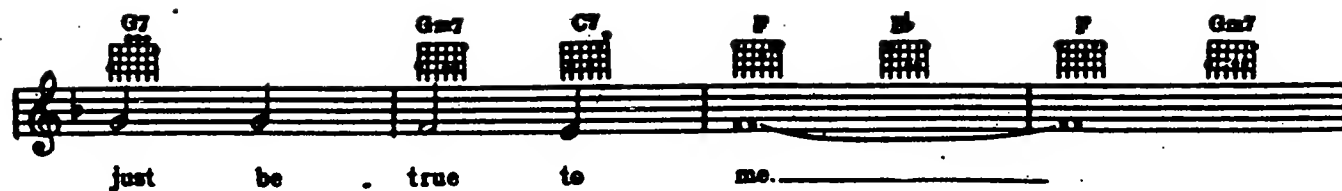
Brightly

I wrote my moth-er, I wrote my fa-ther And now I'm
writ-ing you too; I'm sure of moth-er.
I'm sure of fa-ther, Now I wan-na be sure of you.

Chorus, Brightly

Don't Sit Un-der The Ap-ple Tree with an-y-one else but me,
An-y-one else but me, An-y-one else but me, No! No! No!
Just re-mem-ber that I've been true to no-bod-y else but you, So

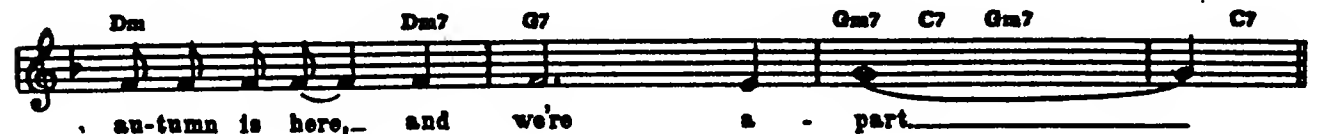
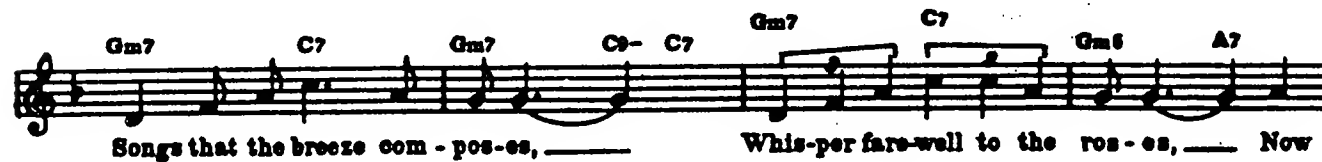
Chords: F, Cm, D7, Gm, Gm7, C7, Cm6, D7, G7, Gm7, C7, F, Cm, D7, Gm, Gm7, C7, G9, C7, Cdim, C7, F, C7, Gm7, C7, F, C7, Gm7, C7, F, C7, D7, Cm6.



AUTUMN SERENADE

Lyric by
SAMMY GALLOP

Music by
PETER DE ROSE



Gm7 C9 Caug Fm

tears Sil-ver stars were cling-ing to an au-tumn sky

Caug Fm Bb7

Love was ours un-til Oc-to-ber wan-dered by Let the

C9 Cdim Gm7 C7 F D7 G7

years come and go, I'll still feel the glow that time can-not fade When I hear that love-ly

C9aug C9 1. F E F Db7 Caug 2. F

Au-tumn Ser-e - nade. Thru the nade.

HAVE YOU LOOKED INTO YOUR HEART

By
T. RANDAZZO,
B. WEINSTEIN and B. BARBERIS

Moderately Slow
(tacet)

F Am7 Abdim Gm7 C7

Have you looked in - to your heart? Did you find a mem-o ry or two?
dreams? Did you ev - er find a trace of me?
part All I do is pray for your re-turn,

Gm7 C7 Gm7 C7 Gm7 C7

E - ven though the flame has died may - be there's a spark in - side, Have you looked in - to your
E - ven though you say we're through, that I'm not the one for you, Have you looked in - to your
take a look and you will see, may - be there's a place for me, Have you looked in - to your

1. F (tacet) 2. F Bb To next strain Fine F Bb F

heart? Have you searched thru all your heart? Hm heart?

A7 Dm A7 Dm

When the eve-ning sha-dows fall up-on my win-dow pane, I

G7 C7 (tacet) D. S. al Fine

find I'm cry-ing o - ver, Over and o-ver and o-ver and o-ver a - gain. Ev - er since we've been a -

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THE LAMPLIGHTER'S SERENADE

Lyric by
PAUL FRANCIS WEBSTER.

Music by
HOAGY CARMICHAEL

Slowly

My, how time goes fly - ing back, _____ It's eight - een nine - ty -

three _____ As from one - horse o - pen

hack _____ There steps a grand old mem - o - ry.

Chorus *Slowly*

A mo - ment af - ter dark a - round the park An old - fash - ioned gent comes pa -

rad - ing _____ Dressed in fun - ny clothes, but sing - ing as he goes. The

Lamp - light - er's Ser - e - nade _____ The old boy loves to talk with

coup - les on the walk But when it's half af - ter love time He

Chords: Bb, Eb, F9-, Bb, Gdim, F7, Cm7, F7, Bb, Cm6, D7, Gm, F, Dm, G7, C7, Cm7, Ebm6, F7, Bb, Eb, Cm7, F7, Bb, Eb, Bb.

reach-es for his sticks and from his bag of tricks He lights ev-'ry star in the
 sky And if a la-dy or a beau should an-swer "No" He
 sprin-kles their hearts with his mag-ic Then he steals a-way to
 sing an-oth-er day The Lamp-light-er's Ser-e-nade A-nade.

DENVER

By
 RANDY SPARE

Moderately Bright

I was driv-in' a rig out-a Tex-as, full-
 had quite a way with the la-dies Sweet
 load-ed and bound for Chey-enne; Till I Tak-in' my
 Dad-dy" was my mid-dle name, got to a
 pleas-ures so free-ly, Just a good lov-in' ram-bl-in'
 place they call Den-ver, And I ain't nev-er been quite the
 man. I same. I went to St. Lou-is, and
 A-bl-lane, I ram-bled through man-y a town, But I got me a
 wom-an in Den-ver, Lord; That's where I'm set-tl-in' down.

In An Old Dutch Garden

Lyric by
MACK GORDON
A. S. C. A. P.

(By An Old Dutch Mill)

Music by
WILL GROSZ

Lightly (not fast)

It was not so man-y, man-y moons a - go, in a

quaint lit - tle vil - lage by the sea where the lan - terns swayed and the

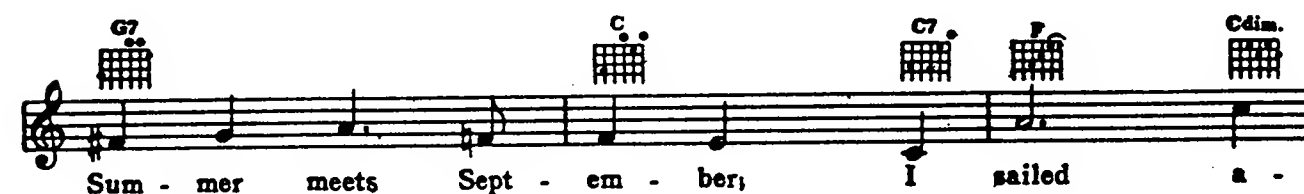
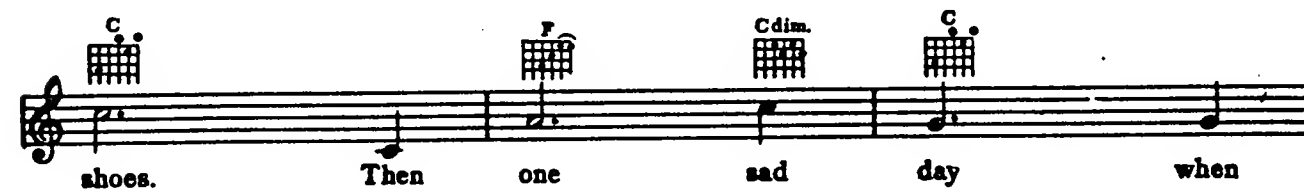
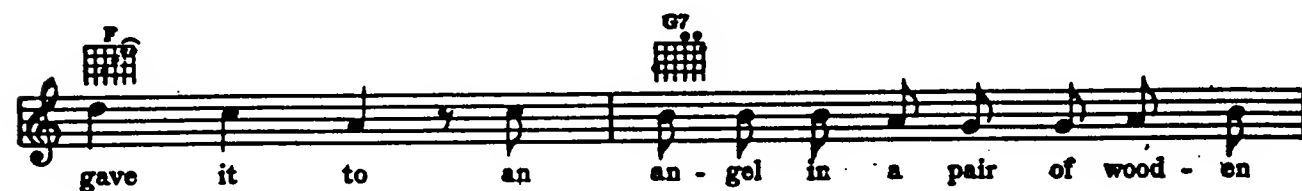
pol - kas played, it was there where this hap-pened to me:

REFRAIN

IN AN OLD DUTCH GAR - DEN by an old Dutch - mill, where the

moon was dream-ing on a dis - tant hill. When a smile danced by, it was

then that I saw Heav - en in a pair of wood - en shoes. IN AN



D7 G Am7 D7 G Am7 D7

shall breathe no more.
eón de trat - eón

CHORUS G E7 A7

I'm BREATH-LESS, Ev-ry moment de - lights me, Ex-
Mi vi - da, se vol - vé en un ca - so

D7 G G7

cites me, My heart's stand - ing still I'm
al - ma trans - fer - mo - se en flor Yen -

C Cmi C G

BREATH - LESS, Your sweet - ness in - vites me, I
ton - ers nos qui - si - mos tan - to Que

A7 D7

can't get my - fill of this thrill! I'm
me - do lo tu ves mi - mor Mas

G E7 A7 D7

BREATH - LESS As I wait for your an - swer, I'm going to implore you
tar - de ni vol - ver de a - quel sue - ño ro - man - tí - coy de - ilo

G G7 C Cmi

To give me my cue. I'm hold - ing My thumbs and my
To - do sea - ca - ño De - jas - to de ear de mi

G E7 A7 D7

breath, scared to death! O dar - ling please whis - per That you're BREATHLESS
al - ma - sa flor Que al fin so - me un sue - ño se des - va - no

1. G Am7 D7 G Am7 D7 2. G

too. I'm too.
eón. Mi eón.

ONE MORNING IN MAY

Arr. by *Marvin Kahn*
and *John Westmoreland*

Words by *MITCHELL PARISH*
Music by *HOAGY CARMICHAEL*

Moderato

ONE MORN-ING IN MAY, don't for - get, dear, That

one won - der - ful day when we met, dear, The

world o - ver was blue clo - ver, and

hearts care-free and gay. ONE

MORN-ING IN MAY, oh, the rap-ture! To - night,

dar - ling, I pray to re - cap - ture just one

hour, — just one flow - er from love's

Chords: C, A7, D7, G7, C7, F, Fm, C.

D7 2 4 G7 C F C G7 5 2 4
 fad-ed bou-quet. Kiss-es that came with the

C 1 5 4 3 G7 1 4 2 3 1
 flame of Spring-time, Burn-ing your name in my

C 2 Eb 4 Bb7 1
 heart, Pre-cious to me, like a

Eb 4 3 Cm 4 G 5 D7 2 1
 ro-sa-ry, Now that we're a-

G 3 G7 C 3 A7 2 D7 1 3
 part. ONE MORN-ING IN MAY to re-

G7 1 C 4 A7 3 D7 1 3
 mem-ber, Tho' love smoul-ders a-way to an

G7 1 C 4 C7 1 F 1
 em-ber and dreams per-ish, we'll still

Fm 2 C 1 D7 G7 C F C
 cher-ish that ONE MORN-ING IN MAY.

WEARY

(OF WAITING FOR YOU)

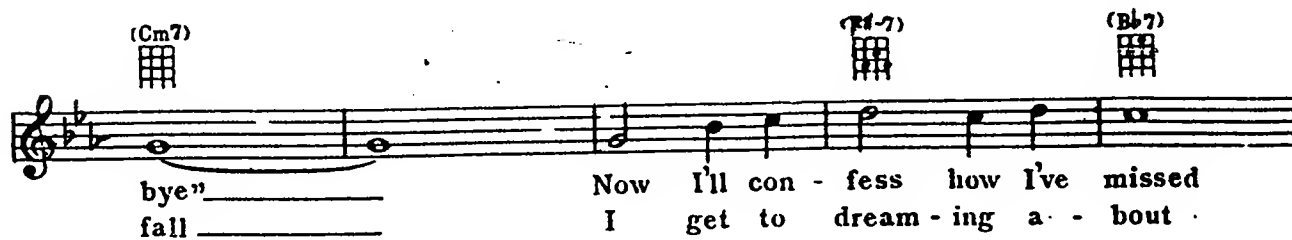
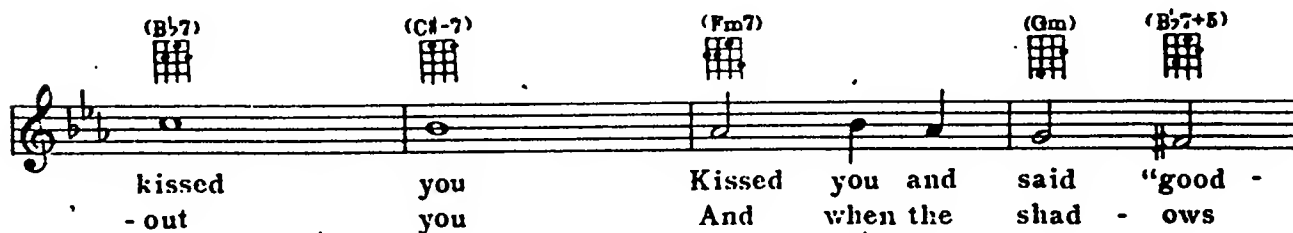
SONG

Lyric by
GUS KAHN

Ukulele in D
Tune Uke thus B \flat E \flat G C
(E \flat Tuning)
when played with Piano, (Tenor Banjo, Mandola,
Guitar etc. play chords marked over diagrams)

Music by
EMERSON GILL and
RICHARD A. WHITING

Moderato



CHORUS

Wear - y _____ of wait - ing _____ and watch - ing _____

_____ for you _____ Wear - y _____ of

won - d'ring _____ if you're lone - ly too _____

No use _____ pre - tend - ing _____

And so _____ this note I'm send - ing

Say - ing _____ "I'm" wear - y _____ of wait - ing _____

_____ for you" _____ I'm you" _____

1. _____ 2. _____

Chord symbols: (Cm7), (Eb), (B7), (Fm7), (Eb), (Cm7), (Eb), (B7), (Eb), (Cm7), (Fm7), (C7), (F7), (C7), (F7), (F7), (Bb7), (Eb), (B7), (Fm7), (Cm7), (C#7), (Bb7), (Eb), (Bb+5), (Eb)

I'M COMING BACK TO YOU

Arr. by Marvin Kahn
and John Westmoreland

Lyric by ED WARREN
Music by ARTHUR KENT

Moderately

F **4** **Dm**

I was a fool to step a - side,
Can't bear to think you're kiss-ing her;

Gm **4** **C7** **F** **3**

and let you run to some - one new. But I won't
it tor-tures me the whole night through. But I won't

D+7 **5** **Gm** **3** **2** **1** **2** **Bbm** **4** **F** **3** **D7** **5** **4**

be take a fool an - y more, I'M COM-ING BACK TO
that tor-ture an - y more, I'M COM-ING BACK TO

Gm7 **2** **1.C7** **2.C** **Am** **Gm** **Gm** **3** **C7** **5** **4**

YOU. I'M COM-ING BACK TO
YOU.

F **1** **Cm7** **5** **4** **F7** **3** **Bb** **5** **4** **3** **1**

YOU. She's got no right to hold you tight. Her

D7 **5** **G7** **3** **1** **C7** **5**

days with you are o - ver, — be-gin - ning to - night!

F **4** **Dm** **Gm** **4**

Your lips be - long to me a - lone. No one could

C7 **F** **3** **D+7** **5**

love you like I do! And I can't live with -

Gm **3** **2** **1** **2** **Bbm** **4** **F** **3** **D7** **5** **4** **Gm7** **2**

out you an - y more; I'M COM-ING BACK TO YOU.

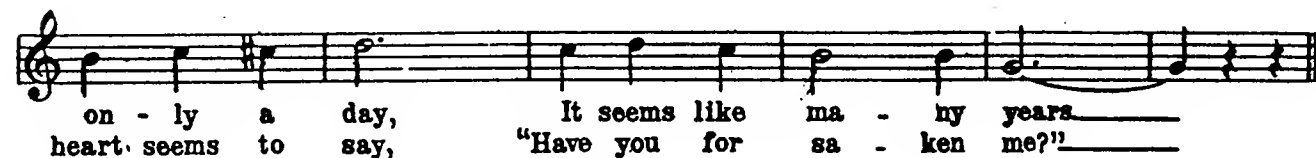
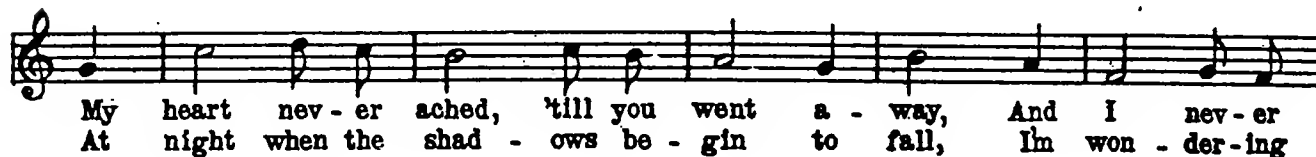
C **Am** **Gm** **Gm** **3** **C7** **5** **4** **F** **1** **Bb** **F** **E** **F**

I'M COM-ING BACK TO YOU.

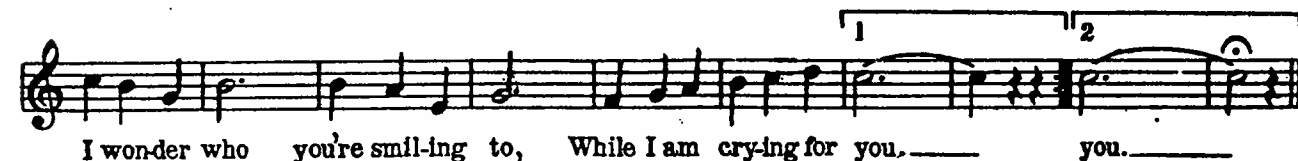
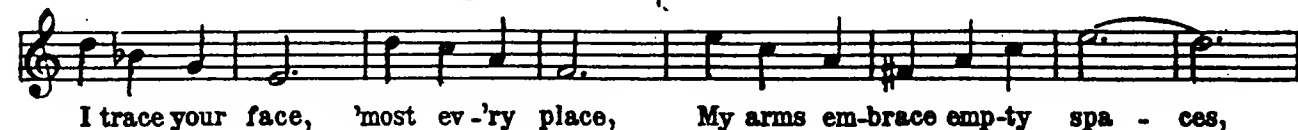
Crying For You

Words and Music by
NED MILLER & CHESTER COHN
Writers of "Why Should I Cry Over You"

Valse moderato



CHORUS (*With expression*)



IF YOU BELIEVE IN ME

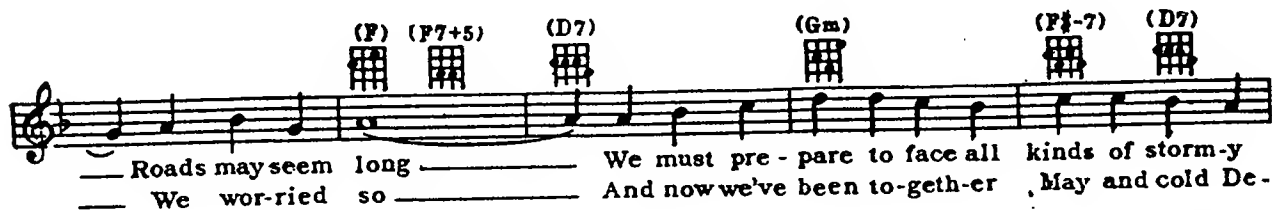
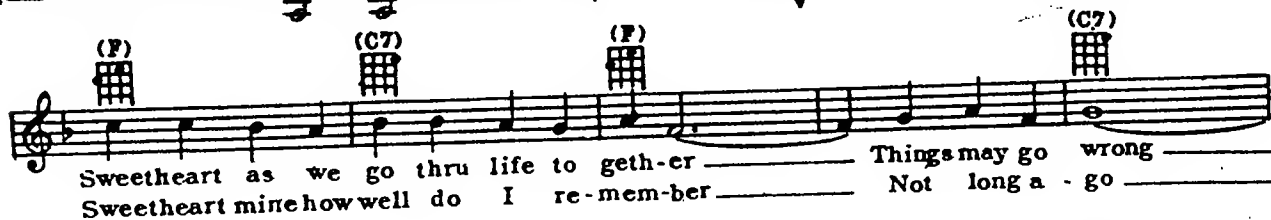
(AS I BELIEVE IN YOU)

SONG

Ukulele in D
Tune Uke thus: G C E A
(C Tuning)

By BENNY DAVIS
and PHIL SPITALNY

when played with Piano. (Tenor Banjo, Mandola,
Guitar, etc play chords marked over diagrams.)



(F) (G#-7) (Gm) (D7) (Gm)

life with a smile _____ And when the clouds ap - pear _____

(D7) (Gm) (D7) (Gm) (Am) (C7)

_____ We'll nev-er wor ry Dear _____ They'll pass a way in a

(G#-7) (F) (F7) (Bb) (Bbm) (F)

lit - tle while _____ Fate sure-ly has been sweet _____ It seems we had to meet _____

(Bb) (C7) (G#-7) (F) (Bb) (Bbm)

_____ I was so lone-ly you on-ly made life com-plete _____ How hap-py

(F) (Bb) (Bbm) (F) (C) (D7) (F#-7) (D7) (Gm) (D7) (Gm)

we will be _____ If you be- lieve in me _____ my dar-ling As I be -

(C7) 1. (F) (G#-7) (C7) (Bb) (Bbm) 2. (F) (Bbm) (F)

-lieve in you If you be- you _____

THE WHISPER SONG

Pst! Pst! Pst!

Ukulele in D

Tune Uke thus G C E A

(C Tuning)

when played with Piano. (Tenor Banjo, Mandola,
Guitar etc. play chords marked over diagrams.)

By CLIFF FRIEND

Moderato

(Whisper)
Pst! Pst! Pst!

He was a sim-ple coun-try lad She was the on-ly girl he had

And he loved her in the big-gest way Half past two in the af-ter-noon He

said "My Dear I must leave you soon But we'll meet a - gain to-night O K

Please don't cry I know you're feeling blue Un-til to-night re-mem-ber Sweetheart do"

CHORUS

When the pus-sy-wil-low whis-pers to the cat-nip (Pst! Pst! Pst!) To the

cat-nip (Pst! Pst! Pst!) To the cat-nip (Pst! Pst! Pst!) I'll whis-per sweet whis-pers to

you by the score I'll whis-per what I nev-er whis-pered be-fore
I'll whis-per un-til I can't whis-per no more

(C) (F#-7) (C) (F) (C) (G7)
 Let the bees make their "Bees-cuts" Let the
 Let the bees make their "Bees-wax" Let the

(C) (C+5) (E7) (F) (A7) (Dm) (C) (Dm) (B7) (C) (Em) (Am7)
 but-ter-flies make but-ter all day through But when the pus-sy-wil-low
 light-ning bugs make light-ning all night through

(G7) (C) (F7-5) (D) (D7) (G7)
 (Whisper)
 whis-pers to the cat-nip (Pst! Pst! -Pst!) I'll whis-per sweet whis-pers to

1. (C) (F#-7) (G7) (C) (G7) (C) (F#-7) to Putter (G7) (C) Last (Fm) (C) (G7) (C)
 you When the you you

(G7) (C) (C+5) (Dm) (Whisper)
 PATTTER There's the whis-per that you get from in-flu-en-za (I can't talk) There's the

(G7) (C) (Whisper)
 whis-per that you hear on tel-e-phones (I'll be right up) There's the

(F) (F#-7) (C) (G7) (C) (B7)
 (Whisper) (Whisper) (Whisper)
 whis-per that says "yes" There's the whis-per that says "no" There are whis-pers in a

(Em) (G7) (C) (C+5)
 (Whisper) (Whisper)
 thou-sand dif-frent tones (Lots of whispers) There's the whis-per that you get from ca-fe

(Dm) (G7)
 (Whisper)
 wait-ers (Scotch or Rye?) There's the whis-per that you get from moth-ers-in-

(E7) (F+5) (A7) (D7)
 (Whisper)
 -law (You so and so) But Sweet-heart I will con-fess When the sun sinks in the

(A7) (G7) (Dm) (F#7) (G7) (C)
 west There's one whis-per I love the best When the

High On A Windy Hill

By JOAN WHITNEY
& ALEX KRAMER

Abm Abm6 Abm Abm6 Abm maj7 Abm

On the hill, moon - light gleams _____

Abm Abm6 Bb Bb6 Bb maj7 Bb

Here I stand lost in dreams _____ The

Gm Ab

stars are bright with sil - ver light. The

Fm Am6# B7

hill and I are a - lone _____ to - night. _____

CHORUS

E Bb Bb7

HIGH ON A WIND - Y HILL _____

Gm Bb maj7 Ab maj7 Ab7

I feel my heart stand still _____

Gm7 Ebm C7 E7

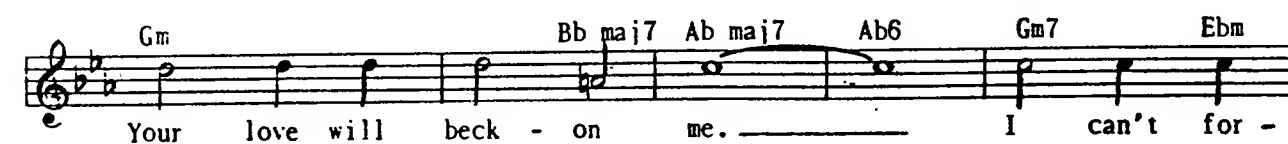
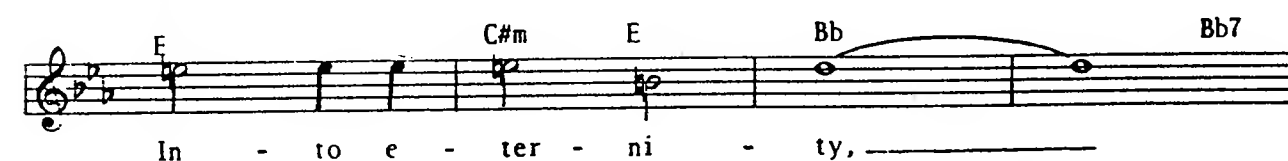
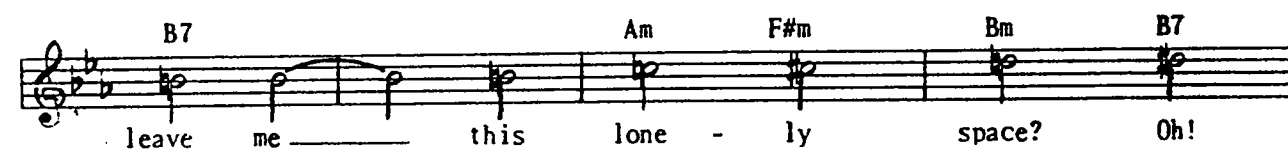
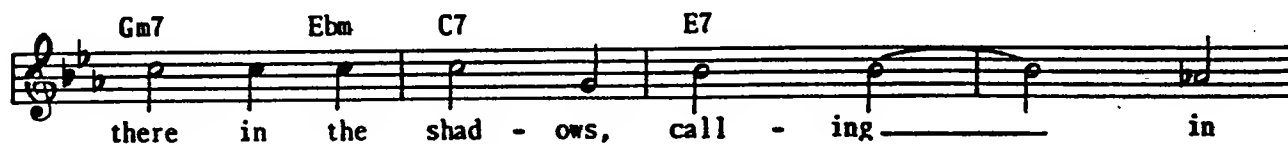
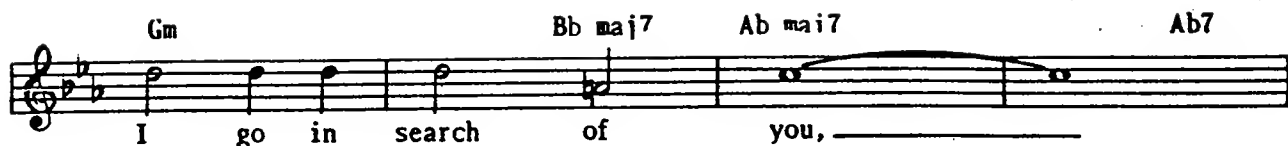
Oh I can hear you call - ing _____ my

Eb Eb maj7 B9 B-9 B7 B9

name. _____

E Bb Bb7

In - to a mist - y blue _____



Fool That I Am

Lyrics and Music by
FLOYD HUNT

Ab6 3 Bb7 3 Eb Ab6 3 Bb7 3 Eb

Noth - ing to say but good - bye, No use to wor - ry or cry,

G7 Cm F9 Bb7 Bb9 Bb9+

Ev - 'ry thing's gone wrong so, dar - ling, this is so long, so long,

REFRAIN (*slowly*)

Eb maj7 Eb dim Fm7 Bb7 F7b5 Bb7

FOOL THAT I AM _____ for fall - ing in love with you,

Eb maj7 Eb dim Fm7 3 Bb7 F7b5 Bb7 Eb

FOOL THAT I AM _____ for think - ing you loved me too, You took my heart, then

B7 Fm7 3 G7 Cm F7

played the part of lit - tle co - quette, My dreams just dis - ap - peared like the

Fm7 3 Bb7 Eb maj7 Eb dim Fm7 3

smoke from a cig - ar - ette. FOOL THAT I AM _____ for hop - ing you'd un - der -

Bb7 F7b5 Bb7 Eb7 Ab maj7 Ab6

stand, And think - ing you would lis - ten to the things I'd planned, But

Ab 3 Abm Eb maj7 Eb6 3 C9 C7 Fm Db

we could - n't see eye to eye so, dar - ling, this is good - bye, But I still care,

Bb7 3 1 Eb Eb dim Fm7 Bb7 2 Eb Ab Eb

FOOL THAT I AM. AM.

From The New Broadway Show "SWEET CHARITY"
IF MY FRIENDS COULD SEE ME NOW

213

Lyric by
DOROTHY FIELDS

Music by
CY COLEMAN

Strut Tempo

C **G7**

To-night at eight you should - a seen a chauff- four pull up in a

Ab7 **G7**

rent-ed lim - ou - sine! My neigh- bors burned! They like to die!

Ab7 **G7**

When I tell them that who's get-tin' in and go - in' out is I! If they could

C **C7** **F**

(1) see me now that lit - tle gang of mine I'm eat - ing fan - cy
 (2) see me now my lit - tle dust - y group Traip - sin' round this
 (3) see me now a - lone with Mis - ter V Who's wait - in' on me

B7 **E7** **Am**

chow and drink - ing fan - cy wine I'd like those stumble bums to see for a fact -
 mil - lion dol - lar chick-en coop I'd hear those thrift shop cats say: Brother, get her!
 like he was a mai - tre 'd I hear my bud - dies say - ing: Crazy what gives?

D7 **G7** **C**

The kind of top drawer, first rate chums I st - tract All I can say is WOW
 Draped on a bed spread made from three kinds of fur, All I can say is WOW
 To - night she's liv - ing like the oth - er half lives, To think the high - est brow

C7 **F**

ee! Look - s where I am To - night I land - ed pow! right in a
 Wait till the riff and raff See just ex - act - ly how he signed this
 which I must say is he Should pick the low - est brow which there's no

E7 **A7** **D7** (chords tacet)

pot of jam What a set up! Ho - ly cow!
 aut - o graph What a build up! Ho - ly cow!
 doubt is me What a step up! Ho - ly cow! } They'd nev - er be -

G7 **C** 192 18

lieve it, If my Friends Could See Me Now. 2. If they could
 3. If they could

LI'L DARLIN'

By NEAL HEFTI

Slow Blues

The piano score for "Li'l Darlin'" by Neal Hefti is written in G major and 4/4 time. It consists of five systems of music, each with a treble and bass staff. The tempo is marked "Slow Blues".

System 1: Chords: Gm, Gm7, Bbm (add maj7), C7. The melody starts with a half note G4, followed by a quarter note A4, and a half note Bb4. The bass line starts with a half note G2, followed by a quarter note F2, and a half note E2.

System 2: Chords: G9, Dm7 G+7(b5) Gm7, C9b, Am7, D9b. The melody starts with a half note G4, followed by a quarter note A4, and a half note Bb4. The bass line starts with a half note G2, followed by a quarter note F2, and a half note E2.

System 3: Chords: G9, Dm7 G+7(b5) Gm7, C9b, F7(add6), F+7. The melody starts with a half note G4, followed by a quarter note A4, and a half note Bb4. The bass line starts with a half note G2, followed by a quarter note F2, and a half note E2.

System 4: Chords: Bb6, Bbm6, F7, Bb6, Bbm6, Am7, D9b(b5). The melody starts with a half note G4, followed by a quarter note A4, and a half note Bb4. The bass line starts with a half note G2, followed by a quarter note F2, and a half note E2.

System 5: Chords: G9(add6), Dm7 G7, Dm7, G9, Gm7, C9, Am7, D7. The melody starts with a half note G4, followed by a quarter note A4, and a half note Bb4. The bass line starts with a half note G2, followed by a quarter note F2, and a half note E2.

G9 Dm7 (b5) G+7 C9b Am7 D9b

G9 Dm7 G+7 (b5) Gm7 C9b F7(add6) F+7

Bb6 Bbm6 F7 Bb6 Bbm6 Am7 D9b(b5)

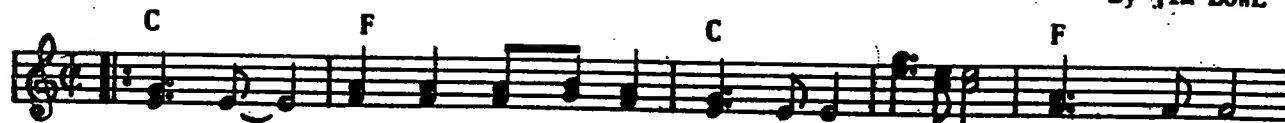
G9 Dm7 (b5) Gm7 C7 C9b F6 Am7 D9b

G9 Dm7 (b5) Gm7 C7 F6 Am7 D9b Fma7 (add b)

G9 Dm7 (b5) Gm7 C7 F6 Ebm9 Dm7 Dbmaj7 Gm7 rall loco

The Green Door

By JIM LOWE



Mid - night, one more night with-out sleep-in'—
Knocked once, tried to tell 'em I'd been there.
Mid - night, one more night with-out sleep-in'—

Watch - in'—
Door slammed,
Watch - in'—



till the morn-ing comes creep -in'—
hos-pi-tal-i-ty's thin there—
till the morn-ing comes creep -in'—

Green door,—what's that se-cret you're
Won - der—just what's go-in' on
Green door,—what's that se-cret you're

3rd time
to Coda



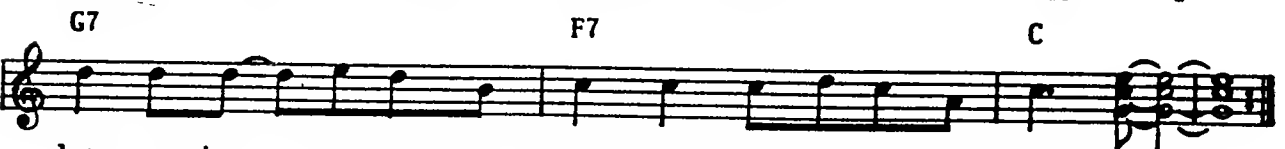
keep - in'?— There's an old pi - an - o and they play it hot— be-hind the
in there— Saw an eye-ball peep-in' through
keep - in'?— (a smok-y cloud— be-hind the



green door. — Don't know what they're do - in' but they
green door. — When I said "Joe sent me, "some - one



laugh a lot— be - hind the green door.— Wish they'd
laughed out loud— be - hind the green door.— All I



let me in— so I could find out what's be-hind the green door.—
want to do— is join the hap - py crowd be-hind the green door.—



Green door,— what's that se -cret you're keep-in'?— Green door!

Words By JOHN LATOUCHE

Music By JEROME MOROSS

Slowly Am7 A9 Am7

It's a la - zy af - ter - noon, And the bee - tle bugs are zoom - ing And the

D7 Am7

tu - lip trees are bloom - in' And there's not an - oth - er hu - man in

D7 Am7 D7

view but us two. It's a

Dm7 D9 Dm9

la - zy af - ter noon And the farm - er leaves his reap - in', In the

G7 Dm7

mea - dow cows are sleep - in' And the speck - led trout stop leap - in' up -

G7 Dm7 G9 Dm7

stream as we dream. A fat pink cloud hangs

G7 Cmaj7 C6 Dm7

o - ver the hill, un - fold - in' like a rose. If you hold my hand and

G7 C6 Dm7 Em7

sit real still You can hear the grass as it grows. It's a

Am7 A9 Am7

ha - zy af - ter noon And I know a place that's qui - et 'cept for

D7 Am7 D7

dais - ies run - ning ri - ot And there's no one pass - ing by it to see. Come

Am7 D7 Amaj6 1 2

spend this la - zy af - ter - noon with me. It's a

BUMMING AROUND

Words and Music by
PETE GRAVES

Moderato with a lift

CHORUS

Got an old slouch hat, Got my roll on my shoul - der, —

I'm as free as the breeze, And I'll do as I please, —

Just a - BUM-MIN' A-ROUND. Got a mil - lion friends,

Don't feel an-y old - er, — I've got noth - ing to lose, — Not

ev - en the blues, Just a - BUM-MIN' A-ROUND. When - ev - er wor - ries

start to both - er - in' me, — I grab my coat, my

old slouch hat, — Hit the trail a - gain, you see. — I ain't got a dime,

Don't care where I'm go - in', — I'm as free as the breeze, And I'll

do as I please, — Just a - BUM-MIN' A-ROUND. Got an old slouch ROUND.

IF YOU EVER LEAVE ME

Words and Music by
TONY HATCH and
JACKIE TRENT

If You Ev - er Leave Me, don't wor - ry at
 all. If You Ev - er Leave Me, just smile when I
 fall. The world will still keep turn - ing, with-
 out you life goes on. And Spring will be re -
 turn - ing each year though you're gone.
 If You Ev - er Leave Me, I won't show the tears.
 If You Ev - er Leave Me, I'll hide all my fears.
 And e - ven tho' I try and still pre - tend that I don't
 need your warmth, I need your touch, don't want your love so
 need your warmth, I need your touch, I want your love so
 ver - y much, I know } If You Ev - er Leave Me, I
 ver - y much. }
 Leave Me I'll die.

Playboy's Theme

REFRAIN

So she's giv-ing him the razz - a - ma - taz - zle

And he's ob - vi - ous - ly drink - ing it in;_____

He's at - tract - ed to her du - bi - ous daz - zle,

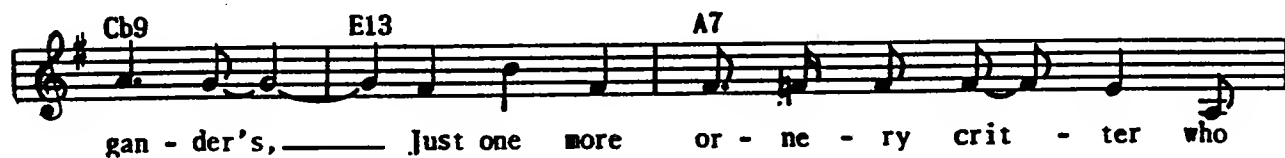
That's how it's been_____ ev - er since sin._____

Ev - 'ry boy's a PLAY - BOY,_____

In_____ his heart and soul._____

If_____ your boy's a PLAY - BOY,_____

Loos_____ en your con - trol._____



MAYBE TODAY

(LE COEUR TROP TENDRE)

Original French Text by Eddy Marnay
English Lyric by LARRY KUSIK and EDDIE SNYDERMusic by
ANDRE POPP

Moderately

Am 3 3 3 3 Dm 3

Ev - 'ry day my heart says May-be To-
J'ai le cœur plus ten - dre Que du M-

Am B7 E7 3 Am

day,
lus Some - one I can love is com-ing my way,
J'ai le cœur trop ten - dre pour ce-lui - là

E7 3 3 3 3

May - be I'll walk down the street and I'll see
Qui ob - tient tou - jours Ce qu'il veut de moi

3 3 3 3 Am

Some - one just as lone - ly, who's look - ing for me.
Jus - qu'à mon a - mour Qu'il ne mé - ri - te pas

Am 3 3 3 3 Dm 3 Am 3 3 3 3 B7 3 E7 3

One hel - lo and I'll be lone - ly no more,
J'ai le cœur trop bêt' Ca ne mène à rien Just as though I stepped thru some mag - ic
Mon cœur et ma té - te Ne font plus

Am E7 3 3 3 3

door,
qu'un Soon I'll say the words my heart longs to say,
Quand on ai - me trop Plus qu'on ne vou - draît

3 3 3 3 Am G7 C 3

I love you and dar-ling I want you to stay.
Je crois bien qu'il faut Ne ja - mais le mon-trer Hand in hand we will dis-
S'il re - par - de trop les

G Dm Am

cov - er — Se - crets known on - ly to lov - ers —
 ex - tres — On peut dir' que c'est ma faute —

E7 F B7

Fate made us wait for each oth - er — And we'll stay to - geth - er for -
 Il sait qu'il n'a rien à crain - dre — Moi je n'ai ja - mais su

E7 Am Dm

ev - er — Yes - ter - day is gone, but May - be To -
 fein - dre — J'ai le coeur plus ten - dre Que du li -

Am B7 E7 Am

day, Some - one I can love is com - ing my way,
 las J'ai le coeur trop ten - dre pour ce - lui - là

E7

These are on - ly dreams but each night I pray, Love may come at last and it may be to -
 Qui ob - tient tou - jours Ce qu'il veut de moi Jus - qu'à mon a - mour Qu'il ne mé - ri - te

Am Ebdim Ddim Am

day. These are on - ly dreams but each night I pray,
 pas J'ai le coeur plus ten - dre Que du li - las

Ebdim Ddim Am

Love may come at last and it may be to - day.
 J'ai le coeur trop ten - dre pour ce - lui - là.

FOOL OF FOOLS

Words by
MANN CURTISMusic by
JOSEPH MEYER

C Csus E7sus E7 Am B⁰ C7 Gm7 C7 C7+
 "Fool of fools wake up be-fore_ {she he breaks your heart." I

F Fsus A7sus A7-5 A7 Dm A Dm A7 Dm F#7
 warned my - self from the start.

G7 Dm7 F#⁰ G7 Dm7 F#⁰ Dm7 G9
 "Be pre - pared for tears you're gon-na shed."

C C+ Cm7 F9 F7-9 Bb Dm7 G7addE G7+
 To my heart I said, "Why reach for love a - bove your head? {She'll He'll

C Csus E7sus E7 Am B⁰ C7 Gm7 C7 C7+
 break the rules, {she's he's not the kind_ who could be true. You

F Fsus A7sus A7-5 A7 Dm A Dm A7 Dm E7 F
 come from two dif-f'rent schools." Did I get

F#⁰ C Am A9 A7 D9 D6
 burned? Sur - prise! Sur - prise! {She He real - ly learned_ to love this

Dm9 Dm7 G9 G7-9 1. C F#⁰ Dm7 G7addE G7+ 2. C F#⁰ Dm7 D#9-5 C6addD
 fool of fools. fools.

WE'LL BUILD A BUNGALOW

225

By
BETTY BRYANT MAYHEMS
NORRIS THE TROUBADOUR

G Em A7

We'll build a bun - ga - low big e - nough for two,
And when we're mar - ried hap - py we'll be,

D7 1. Am7 D7 G G dim D7

big e - nough for two, my hon - ey, big e - nough for two. (Wal-la wal - la)
un - der the

2. Am7 D7 G Am7 G

bam - boo, un - der - neath the bam - boo tree. If you'll be

G Em7 E7 A7 A+

M - I - N - E mine, I'll be T - H - I - N - E thine, and I'll
L - A - R - K lark, up in the P - A - R - K park, I will

D7 Am7 D7 G G dim D7

L - O - V - E love you all the T - I - M - E time, You are the
K - I - S - S kiss you in the D - A - R - K dark, It takes a

G Em7 E7 A7 A+

B - E - S - T best of all the R - E - S - T rest, and I'll
K - I - S - S kiss to make an M - I - S - S miss, and I'll

D7 Am7 D7 G Am7 1. G

L - O - V - E love you all the T - I - M - E time. Just like an
L - O - V - E love you all the T - I - M - E

2. G G7 G Cm D7 G

time. Rack 'em up, stack 'em up some - time.

YOU MUST HAVE BEEN A BEAUTIFUL BABY

REFRAIN

Chords: G7, C (with a lift), Dm7, Cdim, C, C+5, C+5 add B, C7, F9, Cm7

You must have been a beau-ti-ful ba - by, — You must have been a won-der-ful child, —

Chords: F9, Cm7, F9 add B, F9, Ab maj.7, Eb9 add G, Ab maj.7, Eb9 add G

When you were on - ly start - in' to go to kin - der - gar - ten, I

Chords: Eb maj.7, Cdim, Fm7, Bb7, G7, C, Dm7, Cdim, C

bet you drove the lit-tle boys wild, — And when it came to win-ning blue rib-

Chords: C+5, C+5 add B, C7, F9, Cm7, F9, F9 add B, F9

- bons, — You must have shown the oth - er kids how, — I can

Chords: Eb, Eb+5, Cm, Eb+5, Eb, Cm7

see the judg-es eyes as they hand-ed you the prize, I bet you made the out - est bow, —

Chords: F9, Cdim, Eb, G7, C7, C+5, C7

Oh! You must have been a beau - ti - ful ba - by. 'Cause

Chords: F9, Ab maj.7, add G, 1 Eb, G7, 2 Eb

ba - by look at you now. — You

Save The Last Dance For Me

Chorus E^b

You can dance ev-'ry dance with the guy who gave you the eye; let him
know that the mu-sic is fine, like spark-ling wine;- go and

B^b7 B^b7

hold you tight... You can smile ev-'ry
have your fun... Laugh and sing, but while

E^b

smile for the man who held your hand- 'neath the pale moon-light..
we're a-part- don't give your heart- to an-y-one...

B^b7 E^b7 A^b

But don't for-get who's tak-ing you home and in whose arms you're

E^b B^b7

gon-na be... So dar-lin', save the last dance for

1. E^b 2. E^b (Fast)

me. Oh, I me. Ba-by, don't you know I

B^b7 E^b

love you so? Can't you feel it when we touch?

(Fast) B^b7

I will nev-er nev-er let you go... I love you, oh, so

E^b E^b

much. You can dance, go and car-ry on- till the

B^b7

night is gone- and it's time to go... If he

B^b7

asks if you're all a-lone- can he take you home- you must

E^b B^b7 E^b7 A^b

tell him no... 'Cause don't for-get who's tak-ing you home and in whose arms you're

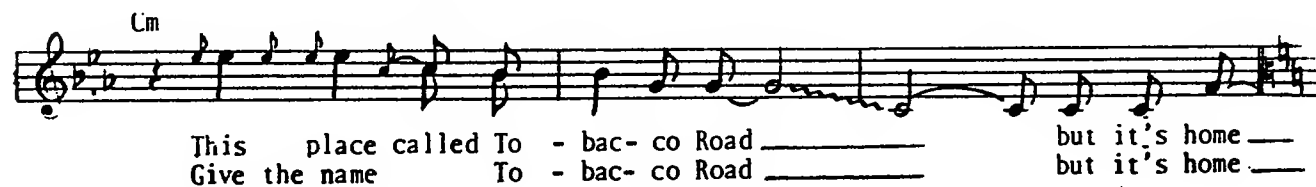
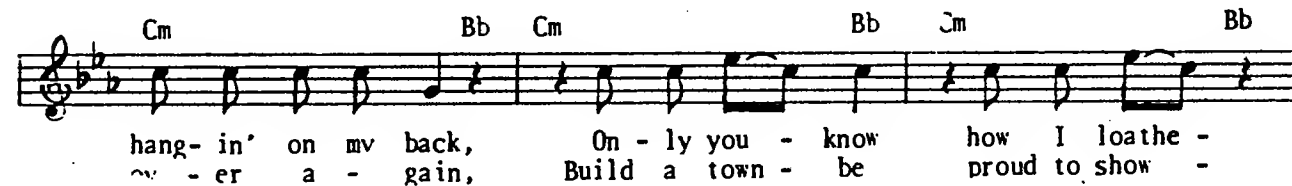
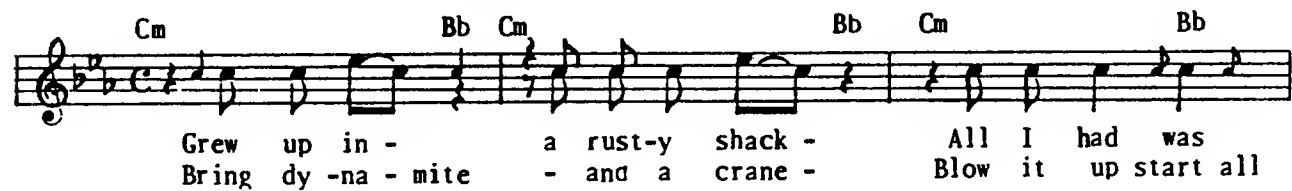
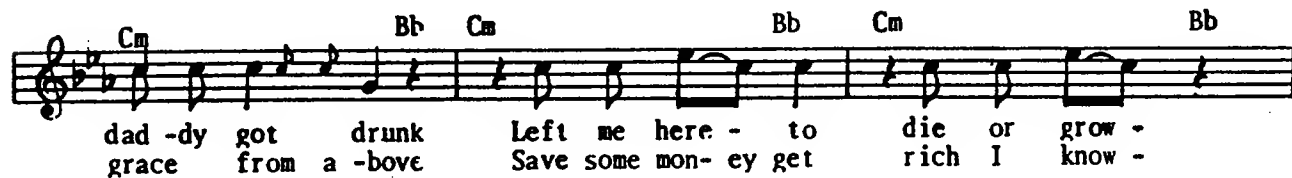
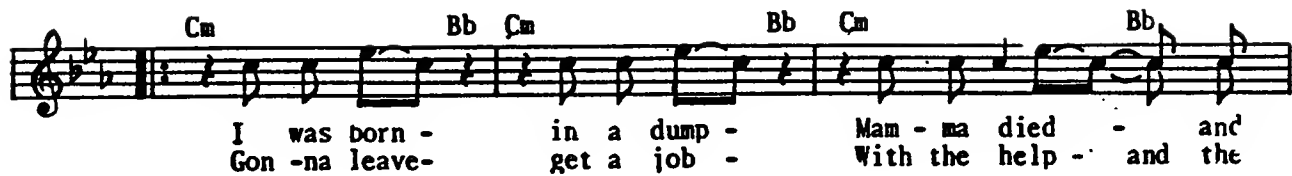
E^b B^b7

gon-na be... So dar-lin', save the last dance for

1. E^b 2. E^b

me. You can me.

Tobacco Road



F7 Bb F7 Bb F7 Bb F7 Bb F7

loathe _____ To - bac - co
filth - v - But I love - you 'cos you're home

1 Cm Bb Cm Bb Cm Bb Cm Bb

Road.

2 Cm Ab7 Cm Bb Cm Bb Cm Bb

You're My Thrill

Slowly

A7 Gm6 A7

YOU'RE MY THRILL, you do some - thing to me,
how my pulse in - creas - es,

Cm^c D7 G7 Eb9 Dm Bb7

You send chills right through me, when I look at you 'cause you're my thrill,
I just go to piec - es,

D7 Cm

Hm Noth - ing seems to mat - ter, Hm

A7 Bb7 Ab7 A7 Gm6

Here's my heart on a sil - ver plat - ter, where's my will?

A7 Cm D7

Why this strange de - sire? — That keeps mount - ing high - er,

G7 Eb9 Dm Bb7 Dm G7 Gm D

when I look at you I can't keep still, YOU'RE MY THRILL.

Song Of The Barefoot Contessa

(Maria)

Words by
JACK LAWRENCE

Music by
MARIO NASCIBENE

Refrain (Slowly)

They say _____ you have no heart, _____


So take my heart, Ma -

ri a. _____ They say _____

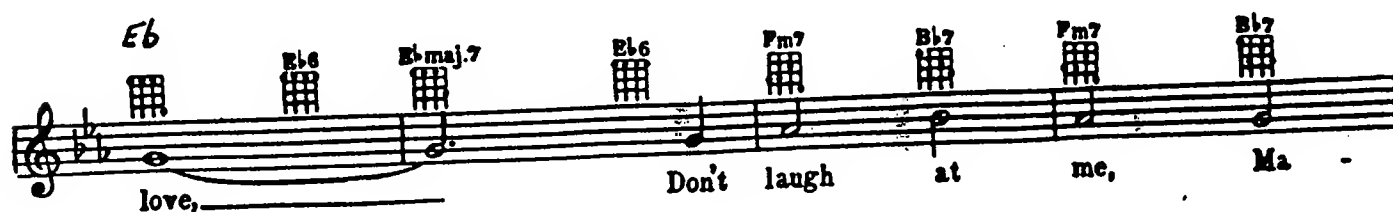
your lips (ell) lies, _____ Take

mine, for mine are true. _____

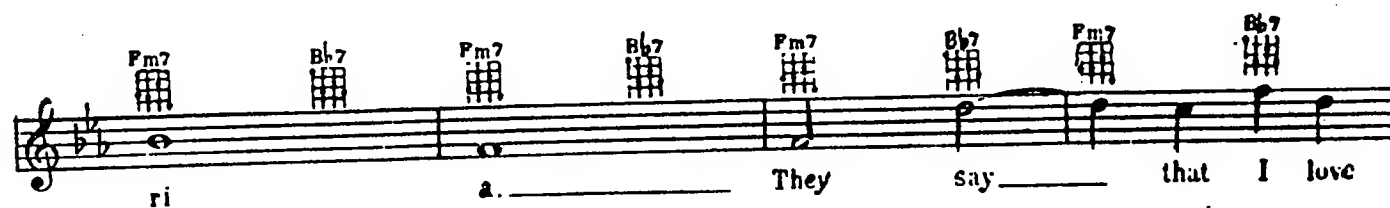
Chords: Eb, Eb6, Eb maj.7, Eb6, Eb, Eb6, Eb6, Eb maj.7, Eb6, Fm7, Eb6, Fm7, Eb7, Fm7, Eb7, Fm6, Ab, Fm, Ab, Fm6, Ab, Fm, Ab, Fm7, Ab, Fm7, Eb7+, Eb, Eb6



First musical staff with chords: Eb maj.7, Eb6, Eb, Eb6, Eb maj.7, Eb6. Lyrics: They say you laugh at



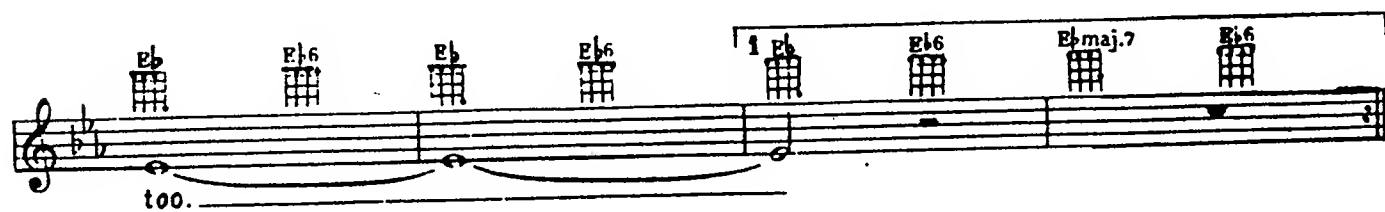
Second musical staff with chords: Eb, Eb6, Eb maj.7, Eb6, Fm7, Bb7, Fm7, Bb7. Lyrics: love, Don't laugh at me, Ma -



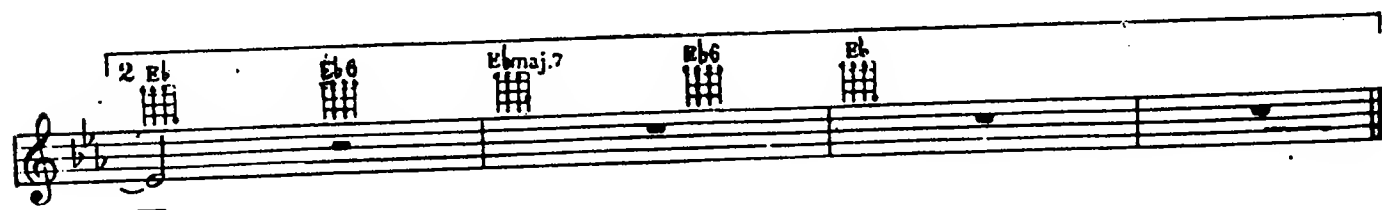
Third musical staff with chords: Fm7, Bb7, Fm7, Bb7, Fm7, Bb7, Fm7, Bb7. Lyrics: ri a. They say that I love



Fourth musical staff with chords: Eb, Eb6, C7, Fm7, Bb7. Lyrics: you, Ma - ri - a, love me



Fifth musical staff with chords: Eb, Eb6, Eb, Eb6, 1 Eb, Eb6, Eb maj.7, Eb6. Lyrics: too.



Sixth musical staff with chords: 2 Eb, Eb6, Eb maj.7, Eb6, Eb. Lyrics: (none)

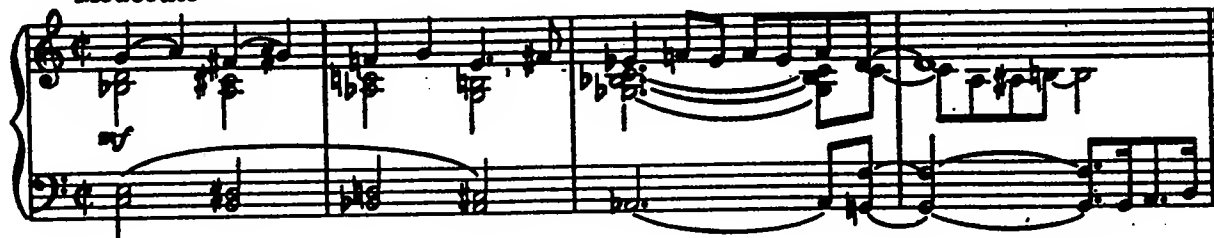
From the Blake Edwards Production, "DARLING LILI", A Paramount Release

Smile Away Each Rainy Day

Lyric by
JOHNNY MERCER

Music by
HENRY MANCINI

Moderato



C A7 D7

Smile A - way Each Rain - y Day, and laugh a -

Am7 D7 D7+ D7 G7 Dm7

way your blues. Be like old mis - ter No - ah when

G7 Dm7 G7 C9 Cb9 Bb9 Ab Dm7

it starts to pour, make fun of trou - ble, al - though you're

G7 C A7

see - in' dou - ble. Keep in mind they're sil - ver lined, those

D7 Am7 D7 D7+ D7 Dm

gloom - y clouds of gray. Let love light the

Fm C A7 Dm7

sky up, tell the clouds to dry up, And Smile A - way Each

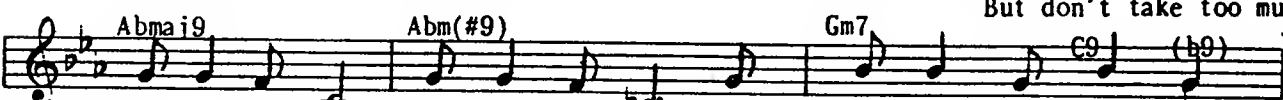
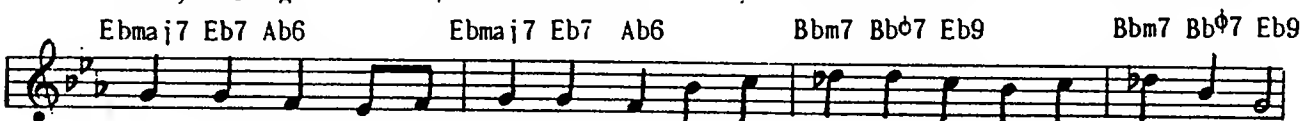
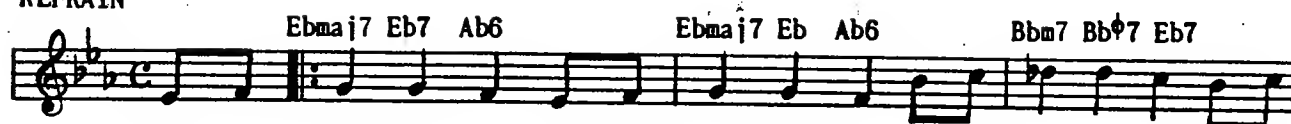
Dm7 G7 1. C Ebdim Dm7 G7 2. C Ab9 C

Rain - y Day! Day!

God Bless The Child

Words and Music by
ARTHUR HERZOG, Jr.
and BILLIE HOLIDAY

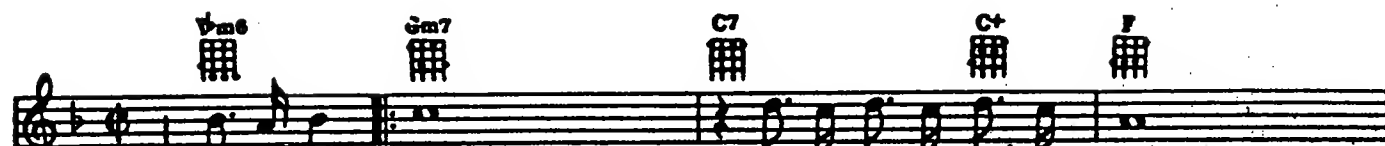
REFRAIN



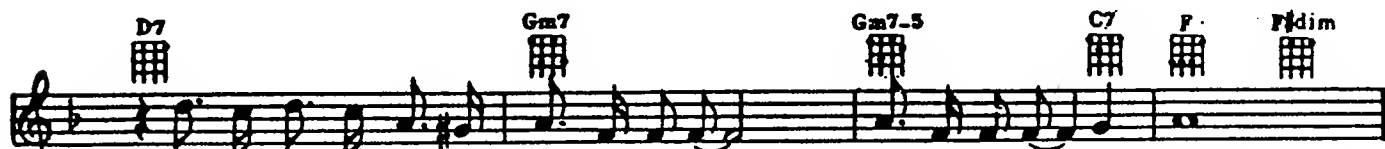
HEART

From the Broadway Production "Damn Yankees"


Words and Music by
RICHARD ADLER
and JERRY ROSS




 You've got-ta have Heart, All you real-ly need is Heart,



 When the odds are say- in' you'll nev-er win,— That's when the grin should start.



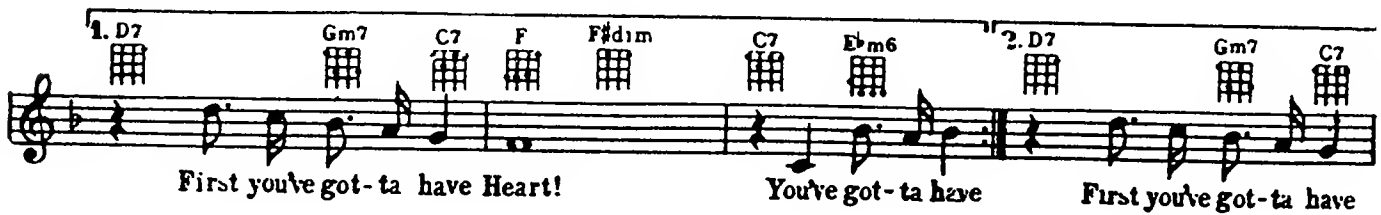
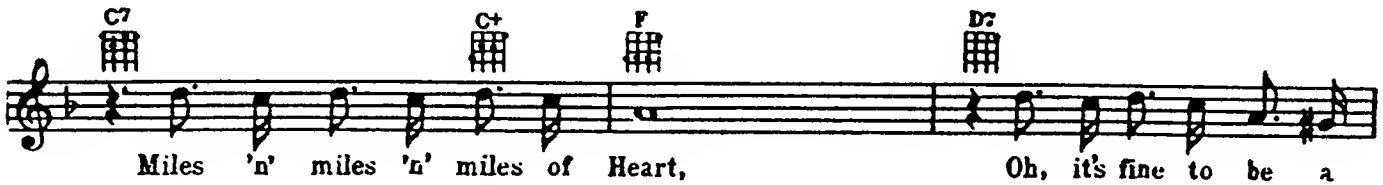
 You've got-ta have hope, Must- n't sit a- round and mope,



 Noth- in's half as bad as it may ap- pear,— Wait- 'll next year and hope.

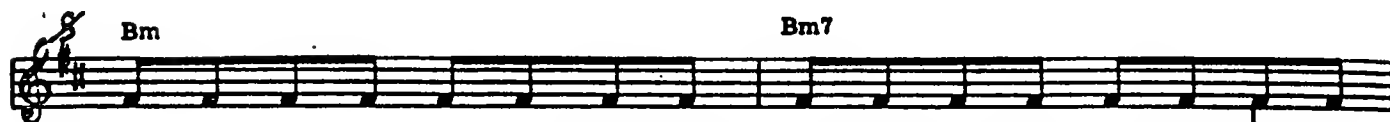


 When your luck is bat- tin' ze- ro,— Get your chin up off the floor;

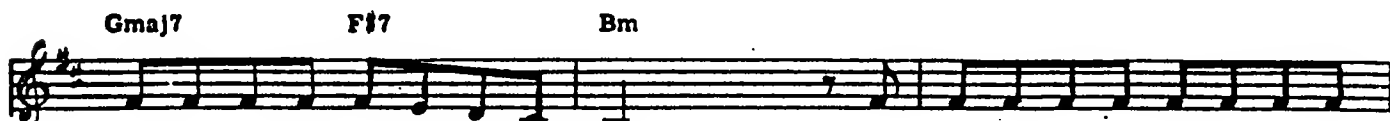


THE OTHER MAN'S GRASS IS ALWAYS GREENER

Words and Music by
TONY HATCH and JACKIE TRENT

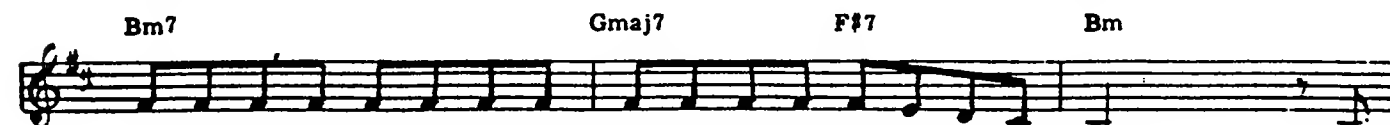


1. Life is nev - er what it seems, we're al - ways search - ing in our dreams to
2. Man - y times it seems to me there's some - one else I'd rath - er be ____



find that lit - tle cas - tle in the air.
liv - ing in a world of make be - lieve.

When wor - ry starts to cloud the mind it's
To stay in bed 'till near - ly three with



hard to leave it all be - hind and just pre - tend you have - n't got a care.
noth - ing there to wor - ry me would seem to be the life I might a - chieve.

There's
But



some - one else in your i - ma - gi - na - tion, ____
deep in - side I know I'm real - ly luck - y, ____

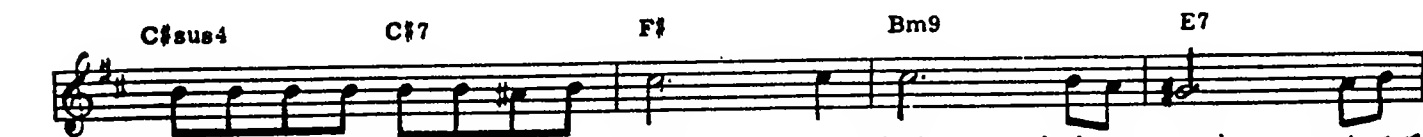
you wish that you were stand - ing in their
Hap - pi - ness I'd nev - er know be -



shoes.
fore,

You change your life with - out much hes - i - ta - tion, ____
Just as long as you are there be - side me, ____

But
I



would you if you real - ly had to choose.
knew that I could ask for noth - ing more.

So don't look a - round get your
And liv - ing can start with the



feet love on the ground
in your heart,

It's much bet - ter by far
So with you all the time

to be
all the

Cm7 F9 Dm F7 Eb Eb Cm

just who you are. The oth-er man's grass is al-ways green-er the

F7 Bb

sun shines bright-er on the oth-er side, The oth-er man's grass is

Eb Bb Eb Bb Eb Bb Eb

al-ways green-er, some are luck-y some are not, Just be thank-ful.

F7 Eb F7 Bb G Bm

— for what you've got.

⊕ Coda Cm9 3 3 F7 Bb

trea-sures I've longed for are mine. The oth-er man's grass is

Eb Cm F7 Bb

al-ways green-er the sun shines bright-er on the oth-er side, The

Bb Eb Bb Eb Bb Eb

oth-er man's grass is al-ways green-er, some are luck-y some are not,

Bb Eb F7 Bb

I'm so thank-ful for what I've got. The

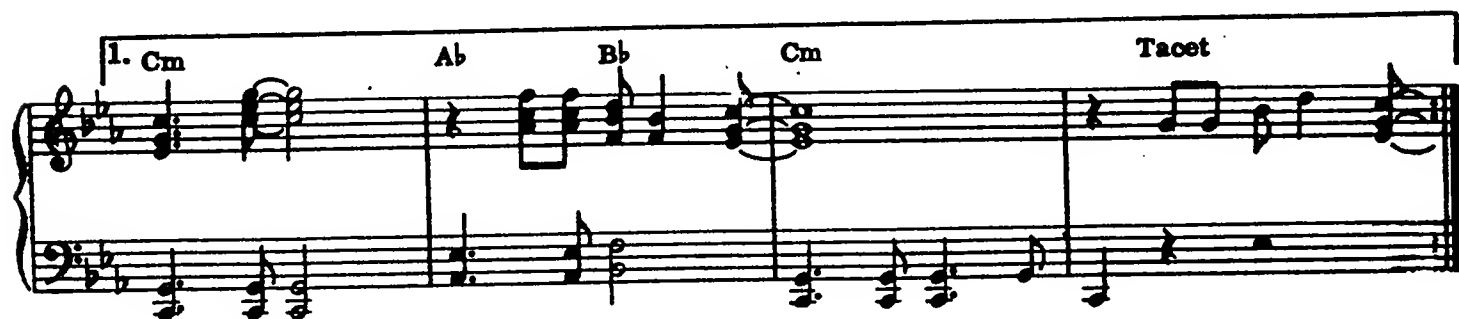
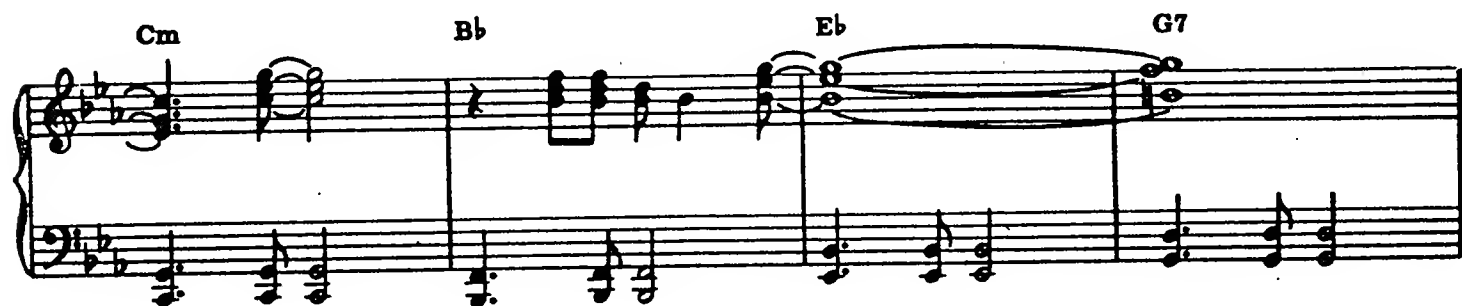
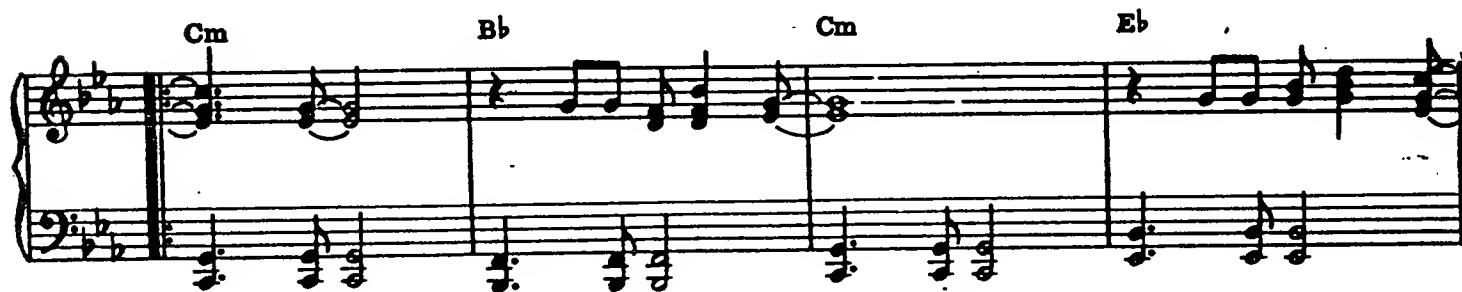
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HAWAII FIVE-O

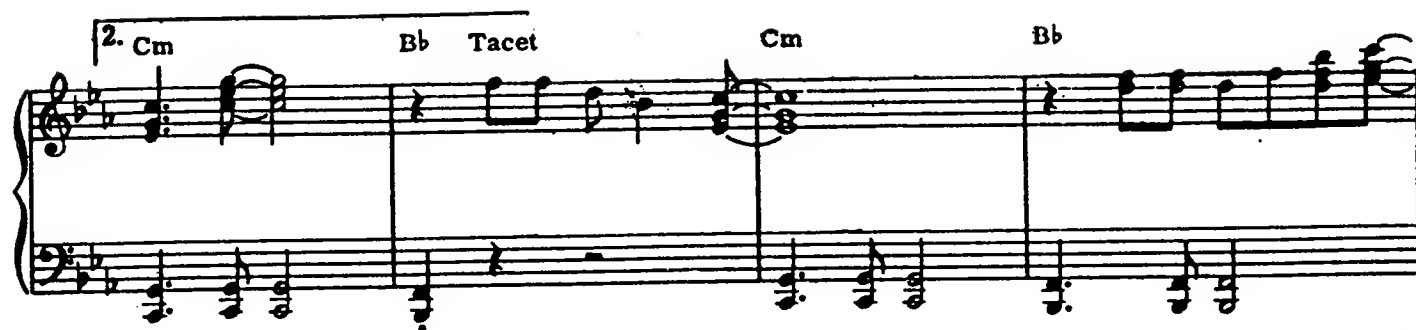
By
MORT STEVENS

With a driving beat

f marcato



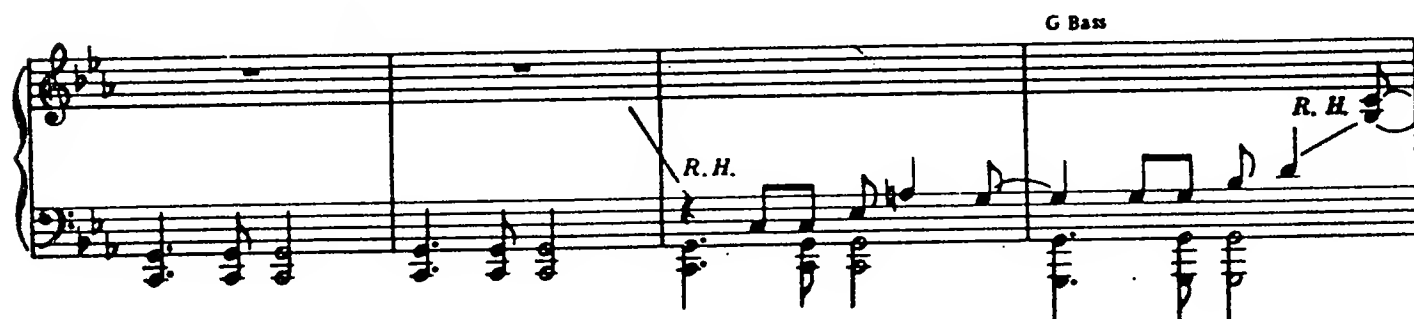
2. Cm Bb Tacet Cm Bb



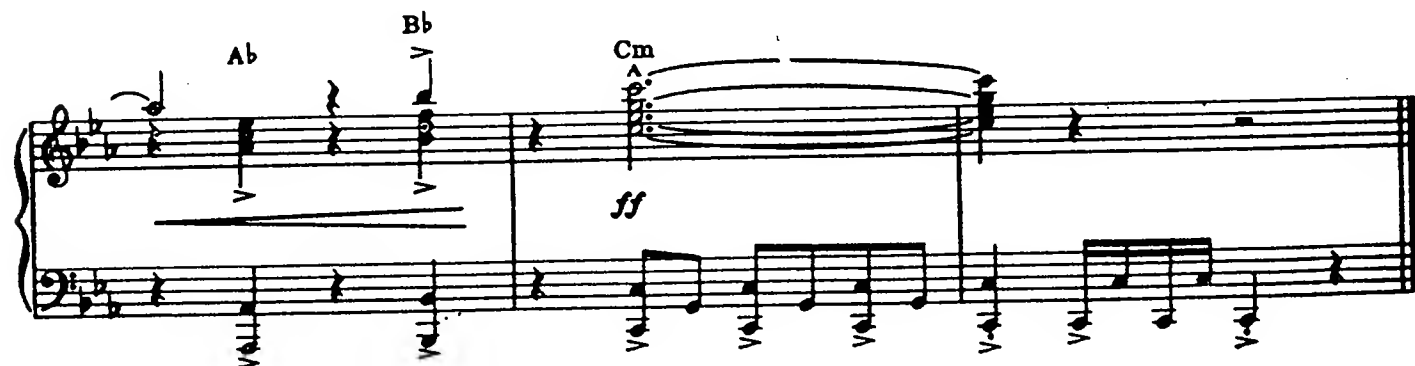
Cm Ab Bb Cm



G Bass R. H. R. H.



Ab Bb Cm ff



PLAY IT AGAIN, SAM

Lyric by
HAL HACKADY

Music by
LARRY GROSSMAN

Slow blues tempo

Re - mem - ber — the love song — you

used to play — The song that you'd play — when — I used to say: —

"Play it a - gain, — Sam" — and then you would play — it a - gain, —

— Sam. It's been a few years, — Sam, — but now and then, — I

have a few drinks — and — re - mem - ber when — I'd sit here and ask — you — to

play it a - gain — and a - gain, — Sam. The

first time — I heard it, I heard it with her — Sam, you re - mem - ber, — how

Chords: Bbmaj7, Bb, Bbmaj7, Bb6, Dm7, G13, Dm7, G13, C9, F13, Gb9, F13, Bbmaj7, Bb, Bbmaj7, Bb6, Dm7, G13, Dm7, G13, C9, F13, Gb9, F13, Bb13, Fm7(Bbbass), Bb13, Fm7(Bbbass), Ebmaj7, Eb6

245

Ab(+11) Bb(Fbass) C13.

hap-py we were_ Fun-ny_ what mem-'ries_ that song seems to stir_ So

Cm7 F7 C#m7 F#7 Bbmaj7 Bb6

play it for me_ in her mem-o-ry._ I've no-bod-y else_ but_ my-

Bbmaj7 Bb6 Dm7 G13 Dm7 G13

self to blame_ for kid-ding my-self,_ 'cause_ they're all the same,_

C9 F13 Fm7 Bb13

Should be a law_ for_ what her kind of dame does to men, Sam.

Fm7 Bb13 Bb7(+5) Eb

What's o-ver is o-ver, I al-ways say,_ I'll

Ab(+11) Bb(Fbass)

just have a drink_ and_ be on my way._ On-ly came in_ here_ to

C13 Cm7(Fbass) Bb poco a poco dim.

ask you to play_ it a-gain_ and a-gain_ and a-

Cm7(Fbass) Bb0 Bb

gain_ and a-gain, Sam!

Recorded by TOM JONES on Parrot Records

Love Me Tonight

(ALLA FINE DELLA STRADA)

Verse

Gm




I know that it's late and I real - ly must leave you a -
wait - ed so long for the girl of my dreams to ap -

D7



lone; _____ but you're good to
pear; _____ and now I can

D7 **Gm**



hold and I feel such a long way from home; _____
hard - ly be - lieve that you real - ly are here: _____

Gm **G7** **Cm**



Yes, I know that our love is still new, _____ but I
_____ Here in my arms you be - long. _____

F7 **Bb** **D7** **Gm**



prom - ise it's gon - na be true. _____ Please let me stay, don't you
How can this feel - ing be wrong? _____ Dar - ling be kind, for I'm


D7



Love Me To - night _____

Chorus

G **G6** **Gmaj7** **G6**



Tell me ba - by that you need me, say you'll nev - er leave me

D7 **G**



send me a - way, oh, no no, _____ Oh!
out of my mind o - ver you: _____

Am Am(7) Am7 D9

Hold me now my heart is ach - ing, and un - til the dawn is break - ing.
 Ba - by, now the pain is strong - er, I can't wait a mo - ment long - er.)

G

Love Me To - night.

G7 Cm

Some - thing is burn - ing in - side.

F7 Eb D7

Some - thing that can't be de - nied.

Gm D7

I can't let you out of my sight, dar - ling, Love Me To -

Gm 1. F

night.

F Eb D

I've

2. Gm F Eb

Let me love you, ba - by, let me love you, ba - by, let me love

Eb D 3. Gm

you to - night. Love Me To - night.

F Eb F Gm

I Haven't Got Anything Better To Do

Words and Music by
 PAUL VANCE and
 LEE POCKRISS

Verse-Ad lib.

(Female) I ad-mit he was ex-cit-ing, hand-some and bright, gen-er-ous, wealth-y and kind.
 (Male) I ad-mit she was ap-peal-ing, whole-some and bright, beau-ti-ful, lov-ing and kind.

Strange how {his mem-'ry has fad-ed a-way, Oh, well, out of sight, out of mind,

Refrain-Moderately, not too fast, expressively

I nev-er loved {him____ {He____
 {her____ {She nev-er reached me.____

{He was just some-one,____ some-one I knew.____
 {She

I think a-bout {him____ on al-ter-nate Thurs-days____ when I
 {her____

have-a't got an-y-thing bet-ter to do.____

{He's got a prob-lem____ if {he thinks I need {him____
 {She's {she {her____

E_b *B[♭]m7* *E[♭]9* *B[♭]m7* *E[♭]9*

I could-n't care less now that we're through.

A[♭] *A[♭]m*

I on-ly sit home and wait for ^{this}_{her} phone call when I

E_b *Fm7* *E[♭]9sus* *E[♭]* *Fm7* *B[♭]9*

have-n't got an-y-thing bet-ter to do. Was - n't

E_b *G[♭]7* *C[♭]6* *Fm7-5* *B[♭]7* *E[♭]m* *E[♭]m7* *Cm7-5* *C[♭]7*

I aw - f'ly smart not to fall and break my

B[♭]7sus *B[♭]7* *E_b* *B[♭]m7* *Fm7* *B[♭]7*

heart? And when ^{he}_{she} kissed me ^{he}_{she} nev-er moved me,

E_b *B[♭]m7* *E[♭]9* *B[♭]m7* *E[♭]9* *A[♭]*

Noth-ing fan-tas-tic, thrill-ing or new. So, if I'm cry-ing

A[♭]m *E_b* *G[♭]7*

I'm on-ly cry-ing 'cause I Have-n't Got An-y-thing

Fm7 *B[♭]7-9* *E_b* *Fm9* *B[♭]7* *E_b*

Bet-ter To Do. Do.

(Title song from the Allied Artists production, "MARRY ME! MARRY ME!")

MARRY ME! MARRY ME!

English Lyric by
ROBERT COLBY


Music by
EMIL STERN
French Lyric by
EDDY MARNAY

Moderately



Bm7(b5) E7 Am

Let the day we wed, And the years a - head


Dm7 G7 Cmaj7 C6 F#m7(b5) B7

 Fill the lone-ly bed of life! Let the lov-ing grow,

Em Em7 F#7 F#7(b5) B7



Grow un - til we know Tru - ly we are man and

E7 E7+ E7 Am Bm7(b5) E7 Am A



wife! Come a - long, taste to - mor - row's wine!

Dm Em7(b5) A7 Dm Dm7 Bm7 E7

 Come a - long, make to - mor - row shine! Mar - ry Me! O.

Am Am7 B7 Bb(b5) E7 1. Am E7 2. Am Dm Am

Mar-ry Me! And ev-er-more be mine! mine!

A Woman In Love

From the Samuel Goldwyn Motion Picture "GUYS AND DOLLS"

Tempo: *Uke*
A D F# B

By FRANK LOESSER

Romantically

Voice

Your eyes are the eyes of A Wo-man In Love And

oh, how they give you a - way. Why

try to de - ny you're A Wo-man In Love, When I

know ver - y well what I say.

I say no moon in the sky ev - er lent such a glow,

Some flame deep with - in made them

shine. Those eyes are the

eyes of A Wo-man In Love And may they

Chords: G, Gmaj.9, Am, E+, Am7, D9, D7, G, Gmaj.7, G6, G, E7, E9b, Am, E7, Am, Am6, F, Am, Em, B7, Em, C, D, Cm6, D7, D9b, G, Gmaj, Am, F+, Am7, D9, D7, G, Gmaj.7, G6, G, E7, E9b, Am, Cm9, Cm

G
 gaze
 D9
 ev - er - more
 Dm6
 in - to mine, _____
 E7
 Cra - z - i - ly
 Eb
 gaze
 Cmaj.7
 ev - er - more
 Am
 in - to
 D9
 mine. _____
 1. G
 2. G
 Dm6
 Your
 G6
 mine. _____

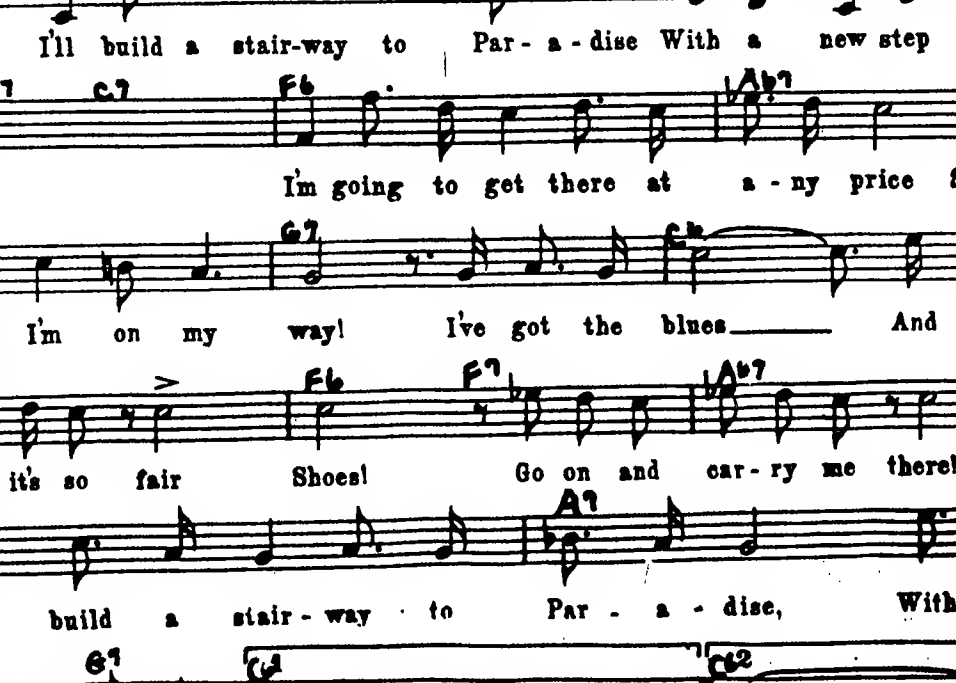
I'll Build A Stairway To Paradise

Words by
B. G. DE SYLVA and
IRA GERSHWIN

Animato

Music by
GEORGE GERSHWIN

Refrain *Con spirito*



I'll build a stair-way to Par-a-dise With a new step ev-'ry
day! I'm going to get there at a-ny price Stand a-
-side I'm on my way! I've got the blues And up a-
-bove it's so fair Shoes! Go on and car-ry me there!
I'll build a stair-way to Par-a-dise, With a
new step ev-'ry day.

MOON SONG

THAT WASN'T MEANT FOR ME

REFRAIN

It came from no-where the night that we met, 'Twas
 like a me-lo - di-ous plea, Sweet Moon Song,
 (That was-n't meant for me) Why is it al-ways re-
 mind-ing me of A love dream that nev - er could be,
 Sweet Moon Song, (That was -n't meant for
 me) It came glid-ing in-to my heart Rid-ing on a
 moon-beam from a - bove, Sor-row end-ed and the
 whole world blend-ed in a rhap - so - dy of love. Then,

Chords: Dm7⁻⁵, A9, Dm7⁻⁵, Bb+, Eb, Gm, Bbm, C7, C+, F7, Abm, Bb7 sus., Bb7, Eb, C7, Dm7⁻⁵, A9, Fm7⁻⁵, Bb+, Eb, Gm, Bbm, C7, C+, F7, Abm, Bb7 sus., Bb7, Eb, G, C#dim., Am7, D7, G, C#dim., Am7, D7, G, D9, D7, G, Gm, F7, Eb7, F7, G, D9, D7, G, Dm7⁻⁵

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I heard him sing - ing to some - bod - y else - What

I thought was my - mel-o - dy, Sweet Moon Song,

(That was-n't meant for me. me.)

BELLE OF THE BALL

Words by
MITCHELL PARISH

Music by
LEROY ANDERSON

Danc-ing so light - ly and smil-ing so bright-ly, To - night you're the Belle Of The Ball. _____

Is it a won-der the fel-lows are un-der the spell of the Belle Of The Ball. _____

You are the girl of their dreams, Ev'-ry - one seems _____ to a - dore you, _____

And you can tell at a glance There is ro-mance _____ wait - ing some-where for you;

So have a gay time, the mu-sic of May-time will end with the break of the dawn, _____

You and your laugh - ter will lin-ger long aft-er the sound of the mu-sic is gone. _____

We will re - mem-bar the night You were the fair-est of all, _____ In our hearts _____
I _____ my heart you'll be

danc-ing For - ev-er and ev-er the Belle Of The Ball. _____

I Don't Care ONLY LOVE ME

Dalla Strada Alle Stelle!

Refrain

English: I don't care how much you love me, ON LY LOVE ME,
 Italian: *K* la sto - ria di u - na sem - pli - ce ra - ga - za

For my love for you is great e - nough for two -
 che sta - ran - tra noi sia - ran - do lu ci - ta,

I don't care what you think of me, just think of me,
 non - tre can - ti u - na can - zo - ne ap - pre - sa tu

For in time my love may change your point of view.
 che i mu - ni - si del quar - tier ri - pre - te - ran.

Ev - 'ry ten - der lit - tle kiss will be a
 Ev - 'ry ten - 'der lit - tle smile will be an -
 Lu sua vo - ce co - si dol - ce e appa - sto.

lit - tle more of bliss I nev - er tast - ed be - fore,
 oth - er hap - py mile a - long the road to my goal,
 na - ta - che di - scer - de nel pro - fon - do del cuor,

I'll do my ver - y best to make it more and
 I'll tear the sky a - part to win your heart and
 mol - ta gen - te fat - ti - so - no fu - fer -

more. _____ } I don't care how much you love me, ON LY
 soul. _____ }
 mar ad a - scol - tur! *K* la sto - ria d'u - na sem - pli - ce ra -

LOVE ME, Rome was not built in a day it's true. And
 fas - su che s'in - con - tra nel - la gran ost - tà;

ro - mance works the same way too, Some - day I pray you'll
 men - tre can - ta, pas - sa e ca,

love me, Half as much as I love you. I don't
 bal - ta, d'an te - a tro so - gna - ra! I la

A Portrait Of Jennie

Moderato

A por-trait of Jen-nie more pre-cious to me than a
 The por-trait of Jen-nie is etched on my heart where her

mas - ter-piece how - ev - er fam - ous it be. have been sketched from the
 fea - tures

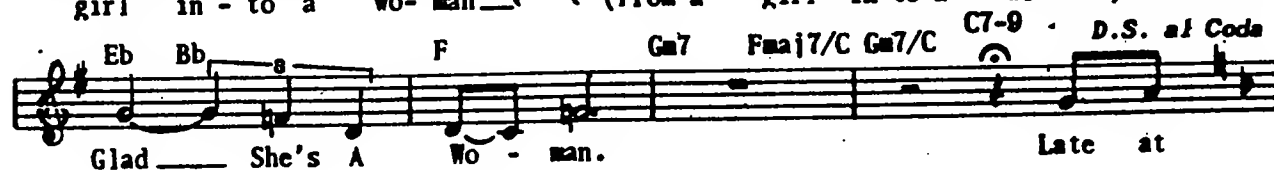
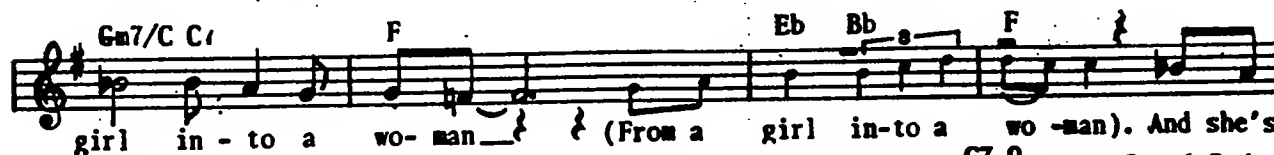
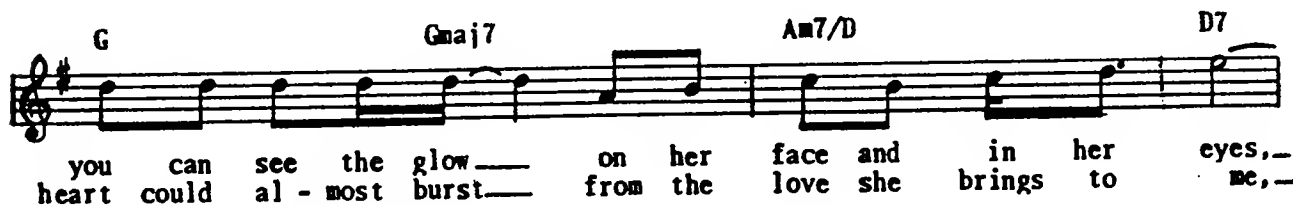
start. Ah, the col - or and beau - ty of line and the glow of her

spir - it di - vine. All cast from heav - en's own de -

- sign, With the por-trait of Jen-nie I nev - er will part, For there

is - n't an - y por-trait of Jen-nie, ex - cept in my heart.

Glad She's A Woman



CODA

girl in - to a wo - man (From a
girl in - to a wo - man). And I'm Glad She's A Wo - man.

GLAD TO BE UNHAPPY

RODGERS & HART

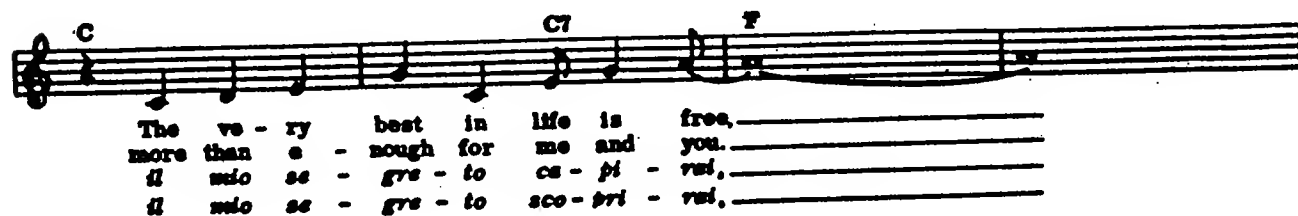
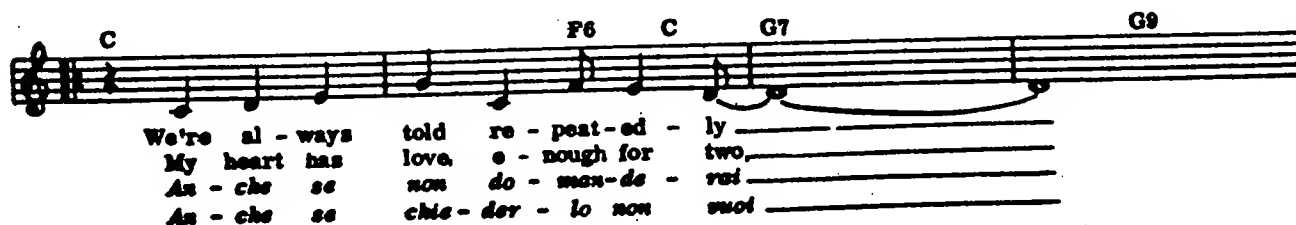
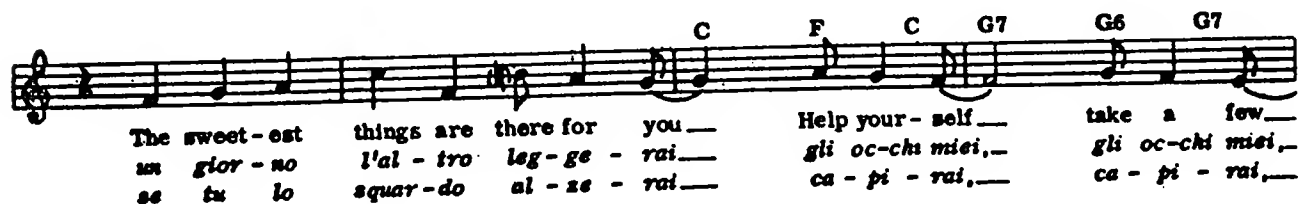
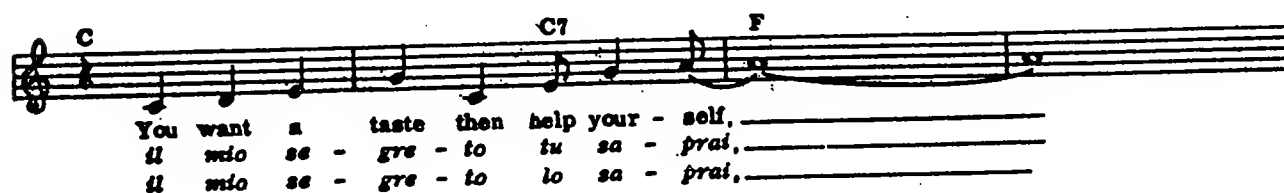
Fools rush in So here I am very glad to be un-happy
I can't win, but here I am, More than glad to be un-
hap-py— Un-re-qui-ted love's a bore. And I've got it pret-ty
bad. But for some one you a -dore, It's a pleas-ure to be
sad. Like a stray - ing bad by lamb, With no mam-my and no
pap-py, I'm so un - hap - py, But oh, so glad!

On A Slow Boat to China

I'd love to get you ON A SLOW BOAT TO CHI - NA. All to my -
self. a - lone. Get you and keep you in my arms ev - er - more,
Leave all your lov - ers Weep - ing on the far - a - way shore. Out on the
brin - v with a moon big and shin - y. Melt - ing your heart of stone.
I'd love to get you ON A SLOW BOAT TO CHI - NA. All to my - self a - lone.

Recorded by TOM JONES on Parrot Records

HELP YOURSELF



And if you want to prove it's true — Ba - by, I'm — tell - ing you —
 I'm rich with love, a mil - lion - aire. — I've so much — it's un - fair. —
 c'è chi men - ti - re non può mai — gli oc-chi miei — gli oc-chi miei —
 c'è chi men - ti - re non può mai — gli oc-chi miei — gli oc-chi miei —

— This is what — you should do. — Just help your —
 — Why don't you — take a share? — Dim - mi per —
 — gli oc-chi miei — gli oc-chi miei —
 — gli oc-chi miei — gli oc-chi miei —

self to my lips, — to my arms. — Just say the word —
 ché, ma per - ché, — ma per - ché — ne - gli oc-chi miei —

— and they are yours. — Just help your - self to the love —
 — non guar - di mai. — Ep - pu - re tu, to lo so, —

— in my heart — your smile has o - pened up the door. —
 — to lo so — che un po' di be - ne già mi vuoi. —

The great - est wealth that ex - ists — in the world —
 Dim - mi per - ché, ma per - ché — ma per - ché —

— could nev - er buy — what I can give. — Just help your —
 — ne - gli oc-chi miei — non guar - di mai. — Ep - pu - re

self to my lips, — to my arms — and then let's real - ly start to live. —
 tu, to lo so, — to lo so — che un po' di be - ne già mi vuoi. —

1. C Cmaj7 C6 C 2. C D.S. and fade out
 — Just help your —
 — Di - mi per —

Honey Come Back

Words and Music By JIMMY WEBB

Moderately
Ab dim Gm7 C7

(Spoken) Oh honey, I know I've said it too many times
(Spoken) Well I guess that's about all I got to

F Dm Gm7

before. I said I'd never say it again, I guess I shouldn't say
say, So I'm just gonna take my bags and I'm gonna walk.

C7 F Gm7 F7
(G bass) (A bass)

anything at all since you're supposed to belong to him. But I just
I know those bright lights are calling me honey. And big fine cars and fancy

Bb Bb+ Bb6 F C7 F

can't let you go without telling you just how much I love
talk But if you ever want somebody to just love you. Someday you just may.

Dm Ab dim Gm F
(A bass)

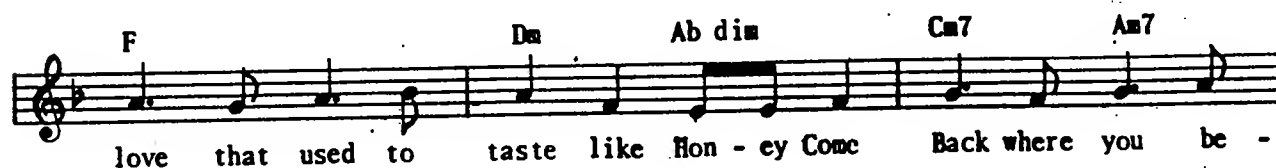
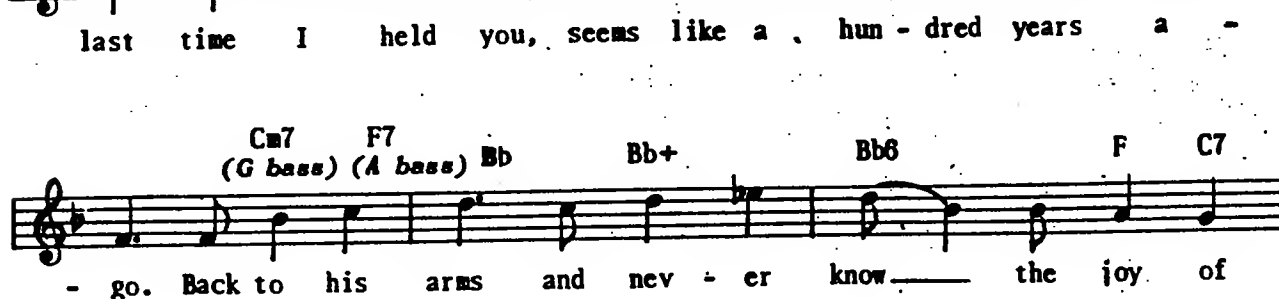
you (sung) So that is why I'm gon - na
just give me a call, you know where I am. (sung) And

Bb Bb (C bass) F Ab dim Gm7

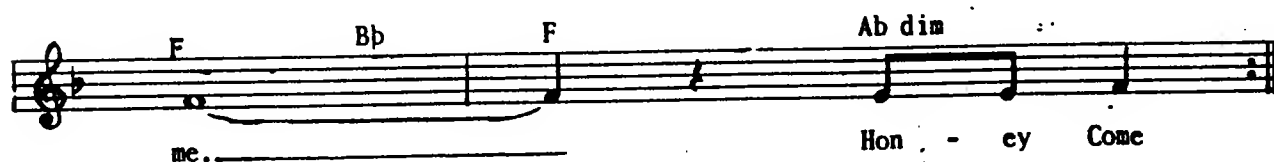
say it one more time. Hon - ey Come Back, I just can't
here's what I'll say.

C7 F Dm

stand — each lone - ly day's a lit - tle bit long - er than the



Repeat and fade.



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Recorded by STEVIE WONDER on TAMLA Record T-54139

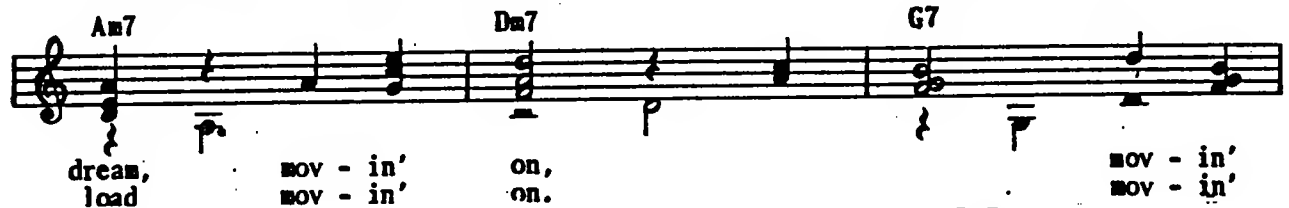
A PLACE IN THE SUN

Lyrics by
RONALD MILLERMusic by
BRYAN WELD

Moderately slow



1. Like a long lone - ly stream I keep run-nin' towards a
 2. (Like an) old dust - y road I get wea - ry from the



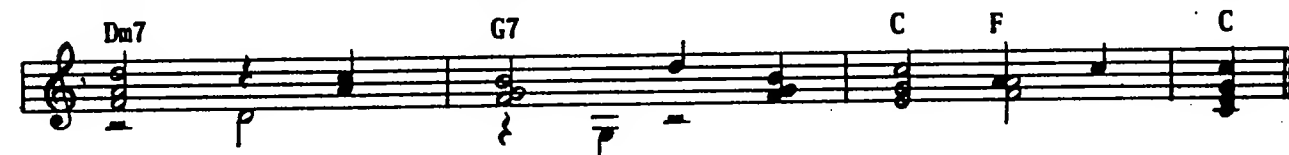
dream, load, on, on. mov - in' on, on. mov - in' on, on.



on. on. Like a this branch on a
 Like this tired trou - bled



tree I keep reach - in' to be free, mov - in'
 earth I've been roll - in' since my birth, mov - in'

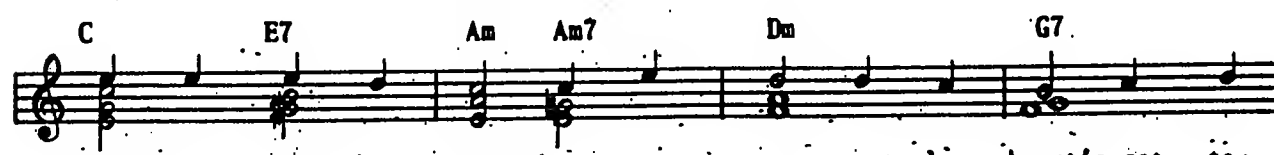


on, on. mov - in' on.
 mov - in' on

CHORUS



'Cause there's A Place In The Sun where there's



hope for. ev - 'ry one, where my poor rest - less heart's got - ta



run. There's A Place In The Sun and be -

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fore my life is done, Got to find me a - place in the sun.

2. Like an sun.

You're A Sweet Little Headache



You're a sweet lit-tle head-ache — But you are lots of fun — Full of quaint lit-tle schemes.

I've a good mind to spank you, Then thank you for all you've But when I should for-get you, I let you dis-turb my

done. — dreams, — I thought I could hold my

own with you, But you've got me all per-plexed, —

Here am I a - lone with you, And what are you gon- na do next? You're a

sweet lit -tle head-ache — If you keep on that way — What a

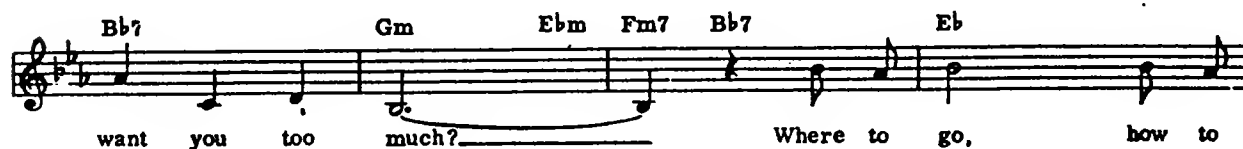
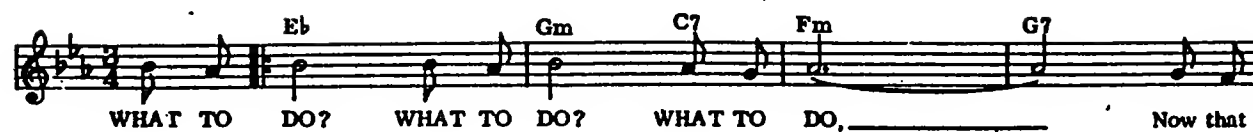
sweet lit-tle heart-ache you'll turn out to be some - day.

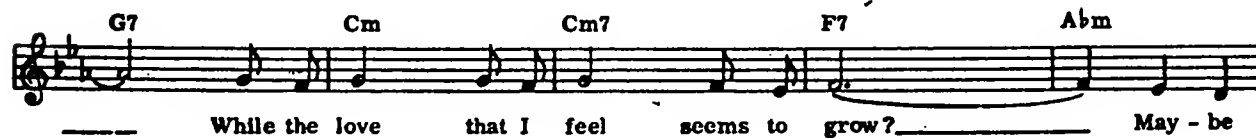
What To Do

Song from "WOMAN TIMES SEVEN"

Lyric by
AL STILLMAN

Music by
RIZ ORTOLANI





CMON MARIANNE

Words and Music by
L. RUSSELL BROWN and
RAYMOND BLOOMSBURG

Rubato
Amaj7 A B B7 Bm Bm7 Amaj7 A

Mar - i - anne, Mar - i - anne, Mar - i - anne, Mar - i - anne

Moderate rock tempo
Bm E7

Oh, Oh, Oh, Here I am, on my knees a - gain, I'll do

A6 F#m Bm

an - y - thing Just to make it right; Say you'll un - der - stand,

C#7 F#m E

Oh, I know you can. Come on, Mar - i - anne

F#m E F#m (tacet) Bm

Don't mat - ter what the peo - ple say — It did - n't
(Well now your) big brown eyes — are all

E7 A6

hap - pen that way She was a pass - ing fling, And not a
full of tears from the bit - ter - ness of my

F#m Bm C#7

per - man - ent thing; Say you'll un - der - stand, Oh, I know you can.
cheat - in' years, So I hang my head. Wish that I was dead.

Cdim Amaj7 A6 Cdim

Mar - i - anne, Ba - by, Mar - i - anne, Mar - i - anne.

Cdim A C#7 F#m C#7

Mar - i - anne. Ba by Say you can un - der - stand,

(tacet)

My Mar - i - anne, Mar - i - anne, Mar - i - anne, Mar - i - anne.

F#m E F#m E F#m E F#m (tacet)

Well now your

Mar-i - anne, Ba - by, Mar - i - anne, Ba - by, Come on,
 Mar - i - anne, Ba - by, Mar - i - anne, Mar - i - anne,
 Mar - i - anne, Mar - i - anne.

The Syncopated Clock

Moderately

There was a man like you and me, as sim-ple as a man could ev-er be; and
 He had a clock that worked all right, It worked all right/not ex-act-ly quite; in
 he was hap-py as a king, ex-cept for one pe-cu-liar thing,
 stead of go-ing 'tick, tock, tick' the cra-zy clock went 'tock, tick, tock'
 The poor old man just raved and raved, be-cause no-bod-y could say
 why his sil-ly clock be-haved that hick-o-ry dick-o-ry way. But
 now a fa-mous man is he, he owns a pub-lic cu-ri-os-i-ty; From
 far and wide the peo-ple flock to hear the syn-co-pat-ed clock.

As Recorded by SONNY JAMES on Capitol Records

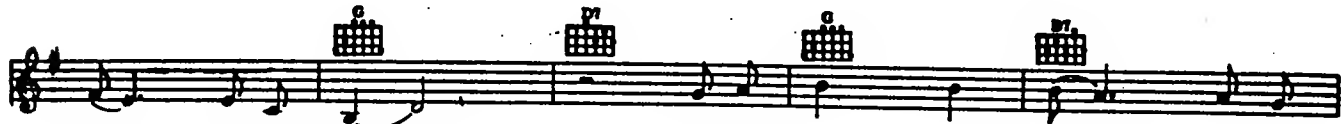
DON'T KEEP ME HANGIN' ONWords and Music by
CAROLE SMITH
and SONNY JAMES

Moderately - In three

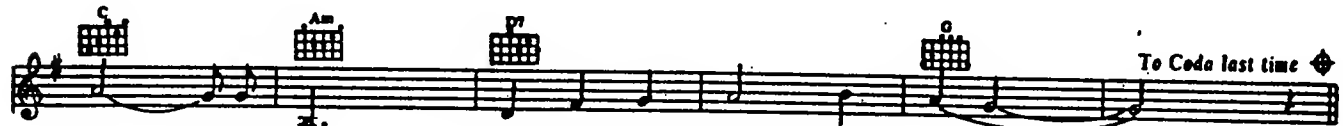
Chorus



DON'T KEEP ME HANG - IN' ON; let me go. let me



go. let me go. If your love is through, if your



love is gone, DON'T KEEP ME HANG - IN' ON.

Verse

1. I'm a big fool to love you, when you
2. Times when I say I'm leav - in', youtreat me like I'm your clown. It's
keep beg - gin' me to stay. Whenea - sy to see that you don't love me, you
I try to go, you put on a show, andjust want me hang - in' a - round.
some - how I can't get a - way.

CODA



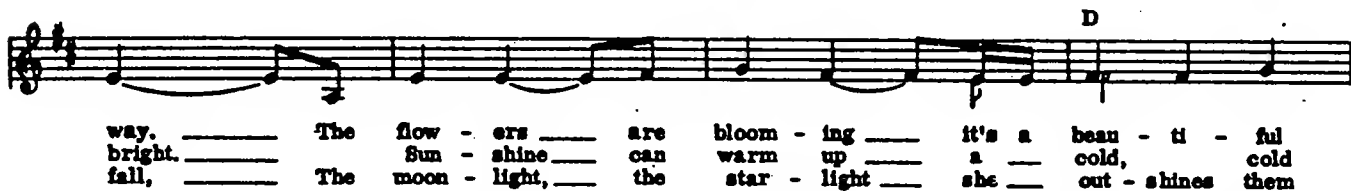
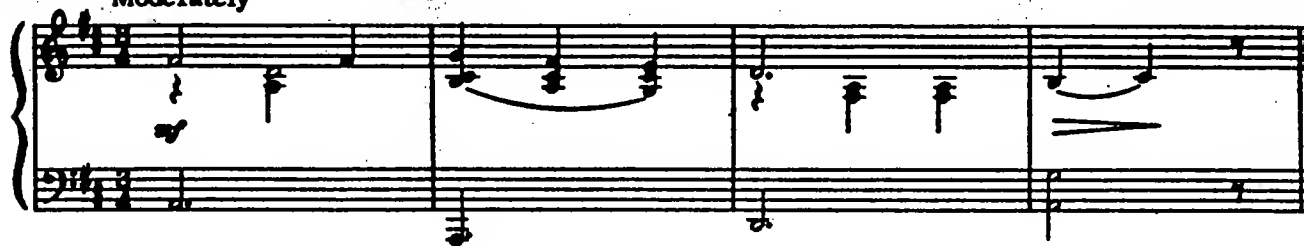
DON'T KEEP ME HANG - IN' ON.

ALL FOR THE LOVE OF SUNSHINE

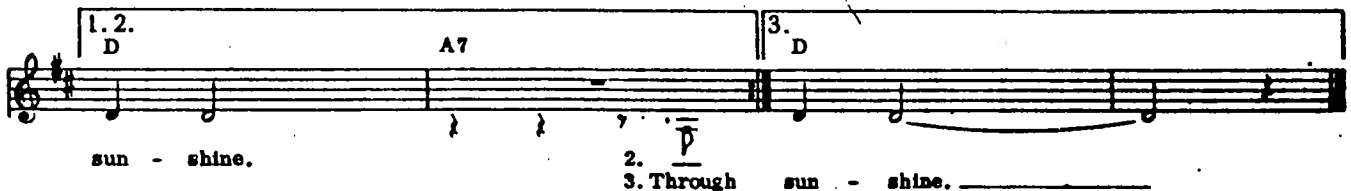
Lyrics by
MIKE CURB

Music by
LALO SCHIFRIN

Moderately



Chorus:



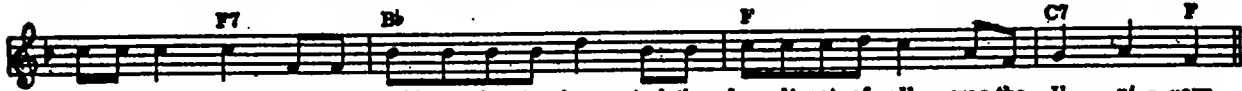
THE UNICORN

Words and Music by
SHEL SILVERSTEIN

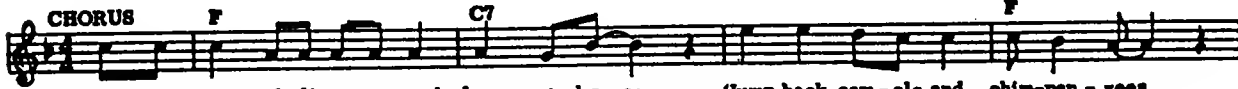
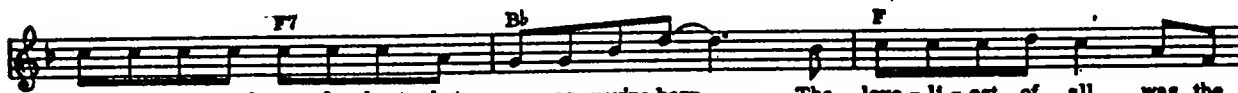
VERSE



1. A long time a-go when the earth was green, There was more kinds of an-i-mals then you've ev-er seen. And they'd



run a-round free while the world was be-ing born. And the love-li-est of all was the U - ni - corn.

CHORUS
There was green al-li-ga-tors and long necked geese,— Hump back cam-els and chim-pan-zees,—

Cats and rats and e-le-phants but sure as you're born,— The love-li-est of all was the



U - ni-corn.

2. But the U - ni - corn.

2. But the Lord seen some sinnin' and it caused him pain,
He says, "Stand back, I'm gonna make it rain,
So hey, Brother Noah, I'll tell you what to do,
Go and build me a floating zoo."

CHORUS:

"And you take two alligators and a couple of geese,
Two hump back camels and two chimpanzees,
Two cats, two rats, two elephants, but sure as you're born,
Noah, don't you forget my unicorns."

3. Now Noah was there and he answered the callin',
And he finished up the ark as the rain started fallin',
Then he marched in the animals two by two,
And he sung out as they went through:

CHORUS:

"Hey Lord, I got you two alligators and a couple of geese,
Two hump back camels and two chimpanzees,
Two cats, two rats, two elephants, but sure as you're born,
Lord, I just don't see your unicorns."

4. Well, Noah looked out through the drivin' rain,
But the unicorns was hidin'—playin' silly games,
They were kickin' and a-splashin' while the rain was pourin',
Oh them foolish unicorns.

CHORUS: Repeat 2nd Chorus.

5. Then the ducks started duckin' and the snakes started snakin',
And the elephants started elephantin' and the boat started shakin',
The mice started squeakin' and the lions started roarin',
And everyone's aboard but them unicorns.

CHORUS:

I mean the two alligators and a couple of geese,
The hump back camels and the chimpanzees,
Noah cried, "Close the door 'cause the rain is pourin',
And we just can't wait for them unicorns."

6. And then the ark started movin' and it drifted with the tide,
And the unicorns looked up from the rock and cried,
And the water came up and sort of floated them away,
That's why you've never seen a unicorn to this day.

CHORUS:

You'll see a lot of alligators and a whole mess of geese,
You'll see hump back camels and chimpanzees,
You'll see cats and rats and elephants but sure as you're born,
You're never gonna see no unicorn.

NEON RAINBOW

Words and Music by
WAYNE CARSON THOMPSON

1. Cit - y lights, pret - ty lights, They can warm the cold - est nights,
2. Mov - ing lights, flash - ing signs, Blink - ing fast - er than your mind,

All the peo - ple go - ing plac - es Smil - ing with e - lec - tric fac - es,
Lead - ing peo - ple with sug - ges - tions Leav - ing no un - an - swered ques - tions,

What they find the glow e - ras - es and what they lose the glow re - plac - es.
You can live with - out di - rec - tion and it don't have to be per - fec - tion.

Life is love, in a Ne - on Rain - bow, A Ne - on Rain - bow.

Rain - bow. But in the day - time ev - 'ry - thing chang - es,

noth - ing re - mains the same. No - one smiles an - y - more, And

no - one will o - pen his door un - til the night - time comes. And then the

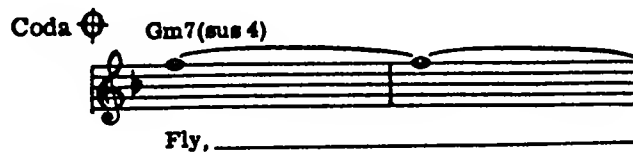
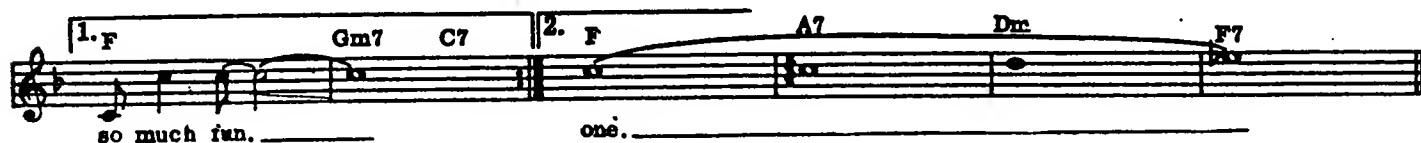
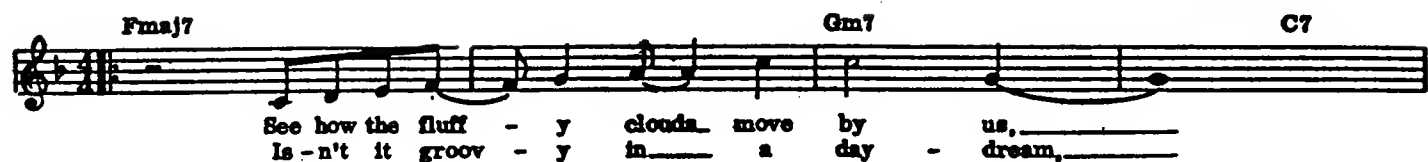
D. S. Lyric 1 at Coda

Rain - bow, A Ne - on Rain - bow,

A Ne - on Rain - bow, A Ne - on

WE CAN FLY

Words and Music by
 BOB COWSILL
 ARTIE KORNFIELD
 STEVE DUBOFF
 BILL COWSILL



I'VE GOT A FEELING

I've got a feel - ing, a feel - ing deep in - side, oh yeah, -
 Oh please be - lieve me I'd hate to miss the train, oh yeah, -
 I've got a feel - ing that keeps me on my toes, oh yeah, -

(yeah) oh yeah, - I've got a feel -
 oh yeah, - And if you leave
 oh yeah, - I've got a feel -

ing, me a feel - ing I can't hide, oh no, (no)
 ing, I won't be late a gain, oh no, -
 I think that ev - 'ry - bod - y knows, oh yeah, -

oh no, -
 oh no, -
 oh yeah, - } Yeah, -

Yeah, - I've got a feel - ing, yeah! (I've got a feel - ing) •

1. D 2. D E7
 All these years I've been wan - der - ing a - round

won - der - ing how come no - bod - y told me all that I was look - ing for was

some - bod - y who looked like you. - D. S. $\frac{3}{4}$ at Coda

SUICIDE IS PAINLESS

Moderately (Folk-Gospel Feeling)

Through ear-ly morn-ing fog I see—

vis-ions of the things to be the pains that are with-held for me I

re-a-lize and I can see, That

Su-i-cide is Pain-less, it brings on man-y chang-

es. and I can take or leave it if I please.

2. 1 And you can do the

same thing if you please.

2. Try to find a way to make
All our little joys relate
Without that ever present nate
But now I know that it's too late.
And, *Chorus*
3. The game of life is hard to play,
I'm going to lose it anyway,
The losing card I'll someday lay
So this is all I have to say,
That: *Chorus*
4. The only way to win, is cheat
And lay it down before I'm beat,
And to another give a seat
For that's the only painless feat.
'Cause; *Chorus*
5. The sword of time will pierce our skins,
It doesn't hurt when it begins,
But as it works it's way on in,
The pain grows stronger, watch it grin.
For: *Chorus*
6. A brave man once requested me
To answer questions that are key,
Is it to be or not to be
And I replied; "Oh, why ask me?"
'Cause: *Chorus*

Every Night

Words and Music by
PAUL McCARTNEY

Moderately

VERSE

F7 **Cm7**

Ev-'ry night I just want to go out,—get out of my head.
Ev-'ry day I lean on a lamp-post,—I'm wast-ing my time.

F7 **Cm7** **Bb** **Gm**

Ev-'ry day I don't want to get up,—get out of my bed. Ev-'ry night I want to
Ev-'ry night I lay on a pil-low,—I'm rest-ing my mind. Ev-'ry morn-ing brings a

Cm **G7** **C** **N.C.** **F7**

play out And ev-'ry day I want to do - oo - oo - oo, But to-night I just want to
new day And ev-'ry night that day is through oo - oo - oo, oo,

Gm7 **C** **N.C.** **F**

stay in and be_ with you, — And be with you.

CHORUS

F **Bb** **F** **D.C. and fade on Chorus**
C7

Oo oo oo oo oo oo oo oo — — — —

From the United Artists Motion Picture "THE SECRET OF SANTA VITTORIA"

The Song Of Santa Vittoria

(Stay)

G *ten.* Gmaj7 Edim

Stay, that we may see the sun set,
Di ih - mo - re tuq sin - ce ro,

D7 *ten.* Am7 D7

Stay, that we may see it rise.
E per me tu res - te - rai

ten. Am7 D7 D+ G

Stay, that I may hold you near me. Know
Di a ques-ti mon-ti gl cie lo. Che

ten. G7 *ten.*

the soft-ness of your eyes. We are on - ly what love
mai più ci las-ce - rai. E pa - e - se del-l'am-

C Cm

makes us, And so I pray my love will make you see.
mo - re, E qui che vo-glio vi - ve-ree mo - riv.

Am7-5 G (D bass) *ten.* Bm7 E7

Here, my heart is yours for - ev - er.
Di e dil - lo al mon-doin - te ro

Am7 D7 To Interlude Fine G

Stay, and share a life of love with me. me.
Che mai più tu mi fa-rai sof - friv. friv.

Gm Cm

Night - time is ione - ly and day nev - er seems to end when you are
Qui sei tor - na - ta las - cias - ti la gran cil - tà Qui trai vi -

Gm Cm7 F7

out of my arms. When I can hold you the
gne - ti ei fior Do - ve tro - vas - ti la

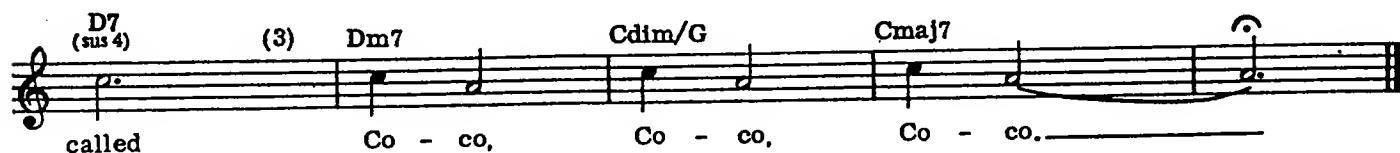
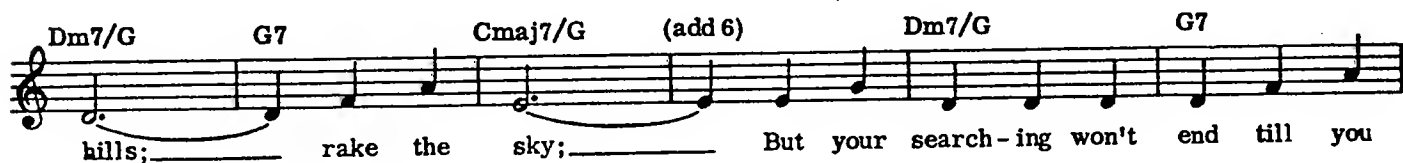
Bb Em7-5 A7 Dm

world is a mag - ic place, Sun - shine and laugh - ter and love, shin - ing from your
ve - ra fe - li - ci - tà Dei ri - tor - na - ta da me dal tuo pri - me -

Em7-5 A7 D Em7 Fm6 D (F bass)

face. For me, there's no place for you but my arms.
mor Gra - zie m'hai ri - por - ta - to il mio cuor.

COCO



MARTÁ

English Lyric by
L. WOLFE GILBERT

Rambling Rose Of The Wildwood

By MOISES SIMONS

Chc. Arr. by T. Kahana

Arranged by ROSAMOND JOHNSON

Andante Moderato

REFRAIN

Mar - ta ramb-ling rose of the wild - wood — Mar - ta —
 Mar - ta ca - pu - li - to de ro - sa — Mar - ta —

— with your fra-grancedi-vine — Rose - bud of the days of my
 — del jar - din lin - da flor — di - me ¿que fe - lis ma - ri -

child - hood — watched you bloom in the wild - wood — and I hoped you'd be mine —
 po - sa — en tu ca - lis se po - sa — a li - bar tu dul -zor? —

Mar - ta now your eyes beam at twi - light —
 Mar - ta: — en tus cla - ras pu - pi - las —

spark - ling like each dew-drop at dawn — Mar - ta
 bri - lla u - na au - ro - ra de a - mor — Mar - ta:

when I look for your love - light — I a - wake with a sigh —
 en - tus o - jos a - zu - les — dei - ne fa - ble can - dor —

And I find you are gone. —
 Ve - ne - ne - lios a - dios. —

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ROSE ROOM

Words by
HARRY WILLIAMSMusic by
ART HICKMAN

Medium Slow

Chorus, Slowly

In sun - ny Rose - land, where sum - mer breez - es are play -
 ing, Where the hon - ey bees are "A - May -
 ing," There all the ros - es are sway - ing,
 Danc - ing while the mead - ow brook flows. The moon when
 shin - ing is more than ev - er de - sign - ing, For
 'tis ev - er then I am pin - ing, Pin - ing
 to be sweet - ly re - clin - ing, Some - where in Rose - land,
 Be - side a beau - ti - ful rose. In sun - ny rose.

Chords: G, Eb7, A9, D7, Gmaj7, G6, G7, Cm7, C6, G, E7, A7, D7, A7-6, D7, G, Eb7, A9, D7, G, G7, Edim, Cm, G, Eb7, G, G7, C, Cm, G.

Lyric by
J.R. SHANNON
(ASCAP)

"Hush-a-bye, Ma Baby"
THE MISSOURI WALTZ
SONG

*Music from an Original
Melody by
John Valentine Eppel*
Arr. for piano by
FREDERIC KNIGHT LOGAN



284

From the 20th Century-Fox Technicolor Picture "WAKE UP AND DREAM"

GIVE ME THE SIMPLE LIFE

Lyric by
HARRY RUBYMusic by
RUBE BLOOM

Moderato

Refrain Rhythmically, but not fast

I don't be-lieve in fret-tin' and griev-in' Why mess a-round with strife I nev-
 Liv-ing I find is best when your mind is keen as a carv-ing knife I'm sta-

er was cut out to step and strut out, GIVE ME THE SIM-PLE LIFE! Some
 zy a-bout sleep, can't do with-out sleep, GIVE ME THE SIM-PLE LIFE! I

find it pleas-ant din-ing on pheas-ant Those things roll off my knife, Just serve
 love to whit-tle and play a lit-tle tune on a ten cent fife, I don't

me to-ma-toes and mashed po-ta-toes, GIVE ME THE SIM-PLE LIFE A
 aim to wor-ry, hus-tle or hur-ry, GIVE ME THE SIM-PLE LIFE I

cot-tage small is all I'm af-ter, Not one that's spa-cious and wide, A
 greet the dawn when I a-wak-en, The sky is clear up a-bove, I

house that rings with joy and laugh-ter And the ones you love in-side, Some
 like my scram-bled eggs and ba-con Served by some-one that I love, Life-

like the high road, I like the low road, Free from the care and strife, Soundcorn-
 could be thrill-ing with one who's will-ing to be a farm-er's wife, Kids call-

y and seed-y, But yes, in deed-y! GIVE ME THE SIM-PLE LIFE!
 ing me pap-py would make me hap-py! GIVE ME THE SIM-PLE LIFE!

"SOFT LIGHTS AND SWEET MUSIC" 285

By IRVING BERLIN

CHORUS

Soft lights and sweet music, And

you in my arms,

Soft lights and sweet melody, Will bring you

closer to me; Chorus pin and

pale moonlight, Reveal all your

charms, So give me velvet lights and

sweet music, And you in my

arms.

arms.

Little Woman

Hey, Lit-tle Wom-an, please make up your mind; you've got to come in - to my world and

leave your world_ be-hind. Come on now! Na na na na na na na na_ na na na,

come down from that cloud, girl,_ and leave your world_ be - hind.

When you're with me
What do you see

I feel sun shine e - ven when I'm stand-ing
when you're walk - ing down a bus - y street and

in the rain.. Some-thing hap-pens that I can't ex-plain when I hear your name, But you can't
I'm not there? Is my pic-ture hang-ing in your mind, walk-ing with you there? That's

help it that you're al - ways chas - ing rain - bows in your mind. There's so
how it is in my world, girl, you're with me all the time. Why don't you

much I want to say to you and there's so lit - tle time.
come in - to my world and leave your world be -

1. D 2. D
D. S. $\frac{3}{4}$ al Fine

hind?

Lyrics by
TONY ASHER

LOVE SO FINE

287
Music by
ROGER NICHOLS

Bossa Nova tempo



(Bossa Nova tempo)

Bbmaj7 Bb Dm7 Gm7

Prom - ise me you will be by my
Make a vow here and now, you will

Cm7 F7sus4 Bbmaj7 Bb Dm7

side through thick and thin. If you say you will
al - ways be my own. Tell me you will be

Gm7 Cm7 F7sus4 Bb F (A Bass)

stay we can let our love be - gin. } In re - turn, take this
true and I won't be left a - lone. }

Fm7 (Ab Bass) G7sus4 G7 Cm7 G7 (B Bass)

heart of mine. Just re - mem - ber you'll

Cm7 (Bb Bass) G7 (B Bass) Cm7 F7sus4

nev - er find a heart so kind or an - oth - er love so fine.

Moderately slow swinging 4

Gbmaj7 Fm7

Nev - er be - fore was I

Ebm7 Ab7sus4 Ab7 Gbmaj7 Fm7

free to fall for an - y - one, Nev - er be - fore could I

Ebm7 Ab7sus4 Ab7 Dbmaj7 Gbmaj7

see it all with - in view, Now there's

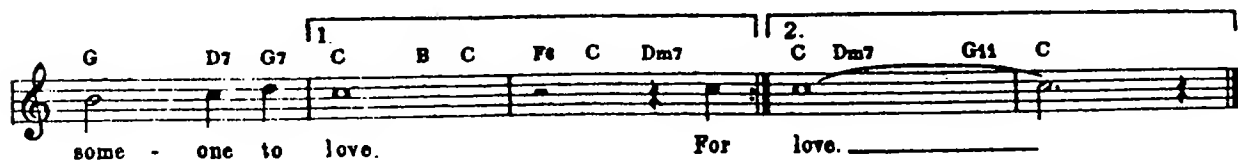
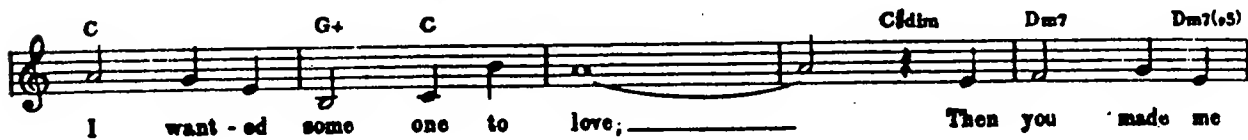
1. Cm7 F7sus4 2. Cm7 F7sus4 D. C. and fade

you. you.

You Wanted Someone To Play With

(I Wanted Someone To Love)

Chorus



I'M COMING HOME

Lyric and Music by
LES REED and BARRY MASON

Moderato

E \flat **Fm7(E \flat bass)** **Fm7(B \flat bass) B \flat 7**

I'm 1. com - ing home to your lov - in' heart To the
2. stay and for-get your pride Now my

E \flat **E \flat +** **Fm7(E \flat bass)** **B \flat 7(sus 4) B \flat 7** **E \flat**

one that I once threw a - way and broke a-part I want you
world is fal-ling round me I got no-where to hide I want you

C **C7** **D \flat** **Fm**

I need you A chance is all I'm ask - in' now I
I need you I know it's true I made you cry then

Fm7(B \flat bass) B \flat 7 **E \flat** **A \flat**

must get back to you some - how So, I am com - ing home to you
like a fool I said good - bye Now I am com - ing home to you

F7 **B \flat** **B \flat 7**

'Cos I am no-thing with-out you May-
Yes life is no-thing with-out you May-

E \flat **A \flat** **F7**

be you found some - bo - dy new But I'm still
be you found some - bo - dy new But I'm still

B \flat 7 **1** **2** **E \flat**

com - ing home to you Please let me
com - ing home to you

Come Dance With Me

Words by
GEORGE BLAKEMusic by
DICK LEIBERT

Voice *Valse moderato*

The light may be low but the

night is a - flame; COME DANCE WITH ME! The flame starts to

grow, as you whis-per my name, COME DANCE WITH ME! *Guitar, tacet m/p*

float to the ceil - ing, my sen - ses go reel - ing, Your smile is

wine; *(Guitar tacet)* I thrill to a fab - u - lous feel - ing, The world is mine.

The mu - sic en - rap - tures and cap - tures my heart; COME

DANCE WITH ME! Your eyes tell the se - cret they would - n't im -

part be - fore, So let's keep on dance - ing for -

ev - er, I will nev - er ask for more; Oh, my

dar - ling, it's heav - en on earth, When you dance with me.

(Guitar tacet) The dance with me.

Watching The World Go By

Refrain
(Melody)

WATCH-ING THE WORLD GO BY, _____

Un-der a sun - ny

sky; _____ Stroll - ing 'round the park on Sun - day

aft - er - noon. _____ Oh, how the so - nents

fly, _____ WATCH-ING THE WORLD GO BY; _____

When you're with your love, Life is a beau - ti - ful tune. _____

E - ven if clouds are there, _____

Way up a - bove. _____ For us the day is

al - way fair, 'Cause we're in love. _____

Oth - ers may have some tears, _____ Dar - ling, not you and

I _____ We'll spend years and years and years,

WATCH-ING THE WORLD GO BY! WATCH-ING THE. BY! _____

1. Eb 2. Eb

Luna Rossa

(Blushing Moon)

Words by
KERMIT GOELL
Italian Lyrics by
V. DE CRESCENZO

Music by
A. VIAN

Moderately slow (with expression)

Refrain

Oh! LU-NA ROS-SA, you're out to - night, A moon of red, in a sky of
E's LU-NA ROS-SA' me par - la' te, Io le do - man - do sig-siet - te

white, Be-cause I'm tell-ing a lie to - night, And blush-ing moon, you
me, E me ri - spon-ne, "Si'o-ouò sa - pè, Ccà nun ce sta ni -

know of it. Oh! LU-NA ROS-SA, you're smart at love, You know I'm play-ing the part of
sciu - na!" Ejo chiam-mo'v nom-me pè' te ce - dè, Ma tutt' 'a gen-te ca par - la'e

love, I try my hand at the art of love, Just for the thrill and
te. Ri-spon-ne. "E' tarde, che ouò sa - pè? Ccà nun ce sta ni -

glow of it. LU-NA ROS-SA, For-give me, LU-NA ROS-SA, For the
sciu - na!" LU-NA ROS-SA, Chi me sar-rà zin - ce - ra? LU-NA

vows I made to - night, that are un - true, What else am I to do? But blush-ing
ROS - SA, se n'è ghin - ta l'a - ta se - ra sen - sa me oc - dè! Ejo di - co-gu

moon, there's a rea-son why The love I longed for, has passed me by, And so I
co - va c'as-pet - ta me, Fore 'o bal - co - ne sta-not - te - t're, E pre-gu'e

play at the game, but I, I'm lone-ly, LU-NA ROS-SA, Oh! LU-NA ROS-SA.
sen-te pè me oc - dè, Ccà nun ce sta ni - sciu-na! E's LU-NA sciu - na!

WE COULD

By FELICE BRYANT

INTRO.

CHORUS

If an - y - one could
 find the joy that true love brings a girl and boy, — WE COULD,
 WE COULD you and I — If an - y - one could ev - er say that
 their true love was here to stay, WE COULD, WE COULD, you and I —
 When you're in my arms I know you're hap - py to be there And
 just as long as I'm with you, I'm hap - py an - y - where If an - y - one could
 pray each night to thank the Lord 'cause all is right, — WE COULD,
 WE COULD, you and I. If I.

The Theme From
THE WONDERFUL WORLD OF THE BROTHERS GRIMM
 A George Pal Production - Presented by Metro-Goldwyn-Mayer and Cinerama

By
BOB MERRILL

The musical score is written in G major (one sharp) and 2/4 time. It consists of nine staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes. Chords are indicated above the staff: Dm7, G7, Dm7, G7, C, Dm7, G7. The second staff continues the melody with similar chord progressions. The third staff introduces a new melodic line with chords C, Dm7, G7, Dm7, G7, C, F6, F#dim. The fourth staff features a bass line with chords C7, F, C7. The fifth staff continues the bass line with chords C+, F, C7. The sixth staff includes a melodic line with chords F, Fdim, F, Gm7, C7, F, and a performance instruction 'D.S. al Coda I' with a 'gliss.' marking. The seventh staff is labeled 'Coda I' and contains a melodic line with chords C, G7, Ab, and Adim. The eighth staff continues the bass line with chords Bbm7, Eb7, Ab, and Eb7. The ninth staff is labeled 'Coda II' and contains a melodic line with chords Ab, Ab6, G7, D.S. al Coda II, Dm7, G7, and a final chord C.

The Seventh Dawn

Lyric by
PAUL FRANCIS WEBSTER

From the motion picture "The Seventh Dawn"

Music by
RIZ ORTOLANI

The musical score consists of ten staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes, and guitar chords are indicated above the staff lines. The chords include Cmaj.7, Am7, Dm7, G11, Cmaj.7, Am7, Dm7, G11, C, Ebdim, Dm7, G7-9, Dm, Em7, A7, Dm, Em7, A7, Dm, G11, G9+5, Em7, Eb7, Dm7, G7, Cmaj.7, Am7, Dm7, G11, Cmaj.7, Am7, Dm7, G11, Gm7, C7, F, A7, Dm, F, F#dim, C, D7, G11, G9, G7-9, F, C, and Cs.

I'll re - mem - ber when I feel lone - ly,
The way you kissed me in the rain. And, dar - ling, I'll re -
mem - ber your gold - en laugh - ter, When - ev - er spring breaks
through a - gain; I'll be
near you when nights are mist - y, Or when the
dawn star comes shin - ing through; And I'll
find you, I'll be just a dream be - hind you,
For my love will lead me to The Sev - enth Dawn and
you! I'll re - you!

THE GIFT OF LOVE

THE GIFT OF LOVE is more than just re - ceiv - ing,
 Some-thing warm and won - der-ful, won - der-ful and wise. THE
 GIFT OF LOVE is al-most past be - liev - ing,
 We have found it in each oth - er's eyes.
 Comes the time when au - tumn winds are blow - ing
 And the leaves be-gin to fall;
 We won't mind, no, not at all, While our
 hearts can still re - call That
 through the years in all the big and small ways,
 We have shared for al - ways the great-est gift of

1. G D7 G Bm Em A9 Am7 D7
 Em Em7 Em6 Em7 A7 A9 A7 Am7 D7 /
 G Bm Em F#7
 D D#dim Em7 A7 Am7 D7
 Am F Am6 F Am
 G G6 D7 D9 G
 B7 B7-9 Em
 A7 Em7 A9 D7 D9 D7
 G Bm Em A9 Am7 D7
 E7 E7-9 E+7 E7 Am A9 A7 C#6 D7 Am7
 1. G 2. G G7 C G

all TWO all

Red Head

Moderato, with a lilt

They call her RED HEAD, _____ Ev' - ry bod - y loves RED - HEAD. _____

RED - HEAD She's my best gal, my

pal. When she's walk-in' down the street, With her two lit - tle

dain - ty feet, Hes - i - tat - ing, syn - co - pat - ing,

That's the gal I'll soon be mat - ing. And when you look in - to her

two eyes of blue, _____ You know that some - day she'll

al - ways be true. _____ I love my RED HEAD, Ev' - ry bod - y loves

RED HEAD, _____ I'll tell the world that she's my best

gal. _____ They call her gal. _____

Chords: D7, C, Adim, G, A9, A7, D7, G, G7, F, G7, C, Cm6, G, E7, A9, A7, A9, A7, D, C, D, Bmi, D7, G7, C, Cmaj7, C6, B7, Bb7, A7, D7, C, Ddim, D7, C, Cdim, G, A9, A7, Ab7, A7, Ami, A7, D7, G, Am7, D7, C, Cdim, G, Cmi, G6.

IF YOU GO

SI TU PARTAIS

Refrain (with deep feeling)

***Cm** **Bb** **Ab**

IF YOU GO, _____ if you love me no more, _____ If I know—
Si un jour — tu bris-ais notre a mour, — Si un jour —

D7 **Fm6**

— that you want me no more, _____ Then the sun would lose its light, And
— tu par-lais pour ton — jours, — Tout som-bre-rai-t dans la nuit, Les

Cm **A7** **D7** **A7** **G7** **Ab7** **G7**

day turn in-to night, — Night without stars, — Deep night without stars. —
ois-eux dans leurs nids ne chan-ter-aient plus, — leurs chants é-per-dus. —

Cm **Bb** **Ab**

IF YOU GO, _____ if you leave me a - lone, _____ If I know—
Si un jours — tu bris-ais notre a - mour, — Si un jour —

D7 **Fm6**

— you're no long-er my own, _____ Win-ter would re - place the Spring, The
— tu par-lais sans re - tour, — Les fleurs per-draient leur par-fum, et

Cm **A7** **D7** **A7** **G7** **Ab** **A7**

birds no more would sing, This can-not be, _____ Stay here with me, _____ My heart would
ce se - rait la fin de ton-te joie — Reste au - ec moi — (Dis-moi, c'est

Bb **A7** **G** **G7** **G7** **1.Cm** **A7** **G7** **2.Cm**

die, — I — know, If you should go. go. —
rai — J'en mour - rais si tu par - tais tais. —

"Hillbilly Poppin'"

BOOMPS-A-DAISY

Tempo di Valeta

Written and Composed by
ANNETTE MILLS

Chorus

Hands ___ knees_ and BOOMPS - A - DAI - SY! I like a bus-tle that

bends. ___ Hands ___ knees_ and BOOMPS - A - DAI - SY!

What is a BOOMP be - tween friends? ___ Hands ___

knees ___ Oh! don't be la - zy Let's make the par - ty a

Wow ___ Now then hands ___ knees_ and BOOMPS - A - DAI - SY

Turn to your part - ner and bow, Bow - wow. -wow.

SOMEWHERE IN YOUR HEART

Refrain B^\flat

SOME-WHERE IN YOUR HEART,— try to find a place for me._____

Gm D7 Am7 D7b5 D7

SOME-WHERE IN YOUR HEART,— I won't care where it might be._____

Gm G7 Dm7 G7

One lit-tle cor-ner may not mean so much to you, but one lit-tle

Cm7 F7 B^\flat Cm7 B^\flat Cm7 B^\flat Bbm

cor-ner— would be e-nough to see me through. Some-where in your dreams,—

C7° Cm7 F9 B^\flat

— let my lips come close to you._____ Tho' they're on-ly dreams,—

Bb D7 Am7 D7b5 D7 Gm

some-day they may all come true._____ Is it so

Gm G7 Dm7 G7 Cm7

much to ask for such a ti-ny part? Won't you find a place for me,_____

F7 Ebm B^\flat C9 Cm7

SOME-WHERE IN YOUR HEART._____ HEART._____

Cm7 F7 F7b9 1. B^\flat Gm7 Cm7 F7 2. B^\flat Ab9 Bbmaj.7

MAGIC TRUMPET






Moderately bright

BY BERT KAEMPFFERT









The musical score for "Magic Trumpet" is written for a single melodic line, likely for a trumpet. It consists of 12 staves of music. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo/style is "Moderately bright". The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and bar lines. Chord symbols are placed above the staff at various points: F, C7, F7, Bb, F, C7, F, F7, Bb, F, C7, F, C7, F, F7, Bb, F, C7, F. A "SOLO" instruction is placed below the staff between the 7th and 8th staves. The score ends with a double bar line and a repeat sign.

U
C
B
J





Rosanne

Refrain ^{*G}  ^{Dm7}  ^{G7}  ^C  ^{Cm7} 







I re-mem-ber you, ROS - ANNE When we met, my life be - gan.

^G  ^{G^{dim}}  ^{Am}  ^{D7}  ^G  ^{E7}  ^{Am}  ^{D7} 






You are the si - lent song — That fills my soul — with se-cret long - ing.

^G  ^{Dm7}  ^{G7}  ^C 









I re - mem - ber you, ROS - ANNE. When we kissed, the song be -

^{Cm7}  ^G  ^{G^{dim}}  ^{Am}  ^{Am7}  ^{D7-9} 








gan. Burst-ing up - on the world — In match-less mel - o -

^{G6}  ^{Gm7}  ^{C7-9}  ^{Fmaj.7}  ^{F#6} 





dy. But since our song was end - ed, — My world has

^{Gm7}  ^{C7-9}  ^{Fmaj.7}  ^{F#6}  ^{Cm7}  ^{F#7-9}  ^{Bbmaj.7}  ^{Bb6} 






nev - er been the same; I see your face be - fore me,

^{Bbm7}  ^{Bb9}  ^{D9}  ^{D7-9}  ^G  ^{Dm7}  ^{G7} 

I hear the ech - o of your name. I'll nev - er know an - oth - er love,

^C  ^{Cm7}  ^G  ^{G^{dim}} 

Nev - er look — to skies a - bove; No one can take your

^{Am}  ^{Am7}  ^{D7-9}  ^{1.G6}  ^{2.G6} 

place — Here in my heart ROS - ANNE. ANNE.

GOLD AND SILVER WALTZ

Tempo di Valse

The musical score for "Gold and Silver Waltz" is written in 3/4 time and consists of eight staves of music. The key signature has one flat (B-flat). The tempo is marked "Tempo di Valse". The score includes various chords and melodic lines, with some measures containing multiple notes and others containing single notes or rests. The chords are labeled as follows:

- Staff 1: F (first measure)
- Staff 2: C7 (second measure)
- Staff 3: F (second measure), C7 (fourth measure)
- Staff 4: F (first measure), C7 (second measure), F (third measure), C7 (fourth measure)
- Staff 5: F (third measure), C7 (fourth measure)
- Staff 6: F (second measure), C7 (third measure), F (fourth measure)
- Staff 7: D7 (second measure), Gm (fourth measure)
- Staff 8: F (second measure), C7 (third measure), F (fourth measure)

The score concludes with a double bar line and a repeat sign at the end of the eighth staff.

SHINY STOCKINGS

Chords for the first staff: Gm7, C7, Gm7

Chords for the second staff: C9, F, Eb9

Chords for the third staff: F, Abdim, Abm7, Gm7

Chords for the fourth staff: C7, Eb7, Am7, D7

Chords for the fifth staff: Bm7, E7, A

Chords for the sixth staff: Cm6, D7, Gm7, C7

Chords for the seventh staff: Gm7, C9, F

Chords for the eighth staff: Eb9, F, Abdim, Abm7

Chords for the ninth staff: Gm7, C7, Eb7, Am7

Chords for the tenth staff: D7, Gm7, C9, C7b9

First ending: 1. F, Gm7, C7, C9+

Second ending: 2. F, Eb9, F, Gbmaj7, F

THE WABASH CANNON BALL

Moderately Bright

From the Rock-y bound At-lan-tic to the wild Pa-cif-ic shore From the Sun-ny—
Great cit-ies of im-por-tance are reached a-long its way Chi-ca-go and Saint

South bound to the Isle of Lab-ra-dor, There's a name of mag-ic splen-dor That is
Lou-is, and Rock Is-land so they say, And Spring-field and De-ca-tur And Pe-

known quite well by all. 'Tis the West-ern com-bi-na-tion called the Wa-bash Can-non Ball.
o-ria 'bove them all. Its the West-ern ter-mi-na-tion of the Wa-bash Can-non Ball.

Chorus, Moderately Bright

Then lis-ten to the jin-gle, the tum-ble and the roar Of the

might-y rush-ing en-gine as she streams a-long the shore. The

might-y rush-ing en-gine, hear the bell and whis-tle call, As you

roll a-long in safe-ty on the Wa-bash Can-non Ball. Then Ball.—

FEELIN'

Chorus

1. Feel-in' good, Feel-in' fine, Feel-in' groov-y all the time, Ain't it
 2. (Feel-in') loose, Feel-in' cool, Ev-en Feel-in' like a fool, Up or

great down, just to be Feel-in'. Feel-in' lost, Feel-in' low, Feel-in'
 just to be Feel-in'. Feel-in' rain, Feel-in' sun, Feel-in'

helps to let you know, You're a - live, be glad you're Feel-in'.
 love for ev-'ry - one, Feels so good, thank God you're Feel-in'.

Once you pack it a - way, broth-er, — You can't buy one more day,
 In your hands is your fate, broth-er, — But be - fore it's too late,

broth-er, There's no time, so let your feel - ings roll a - cross your
 broth-er, Just love, live, take your share, but make sure that you

mind. — Feel-in' loved, Feel-in' warm, Feel it all be - fore you're gone, Take a
 give. — Feel-in' good, Feel-in' fine, Feel-in' groov-y all the time, Ain't it

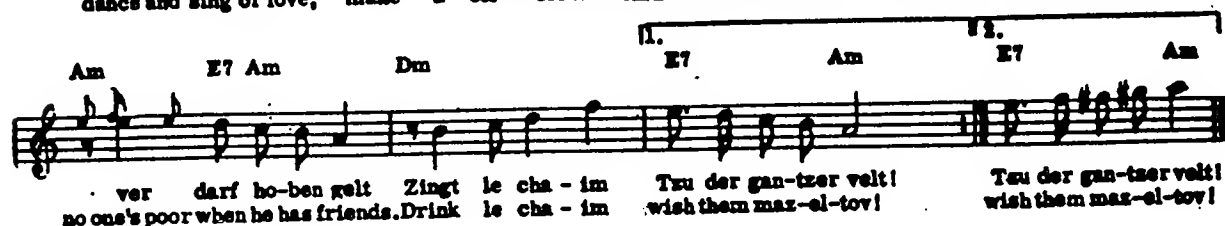
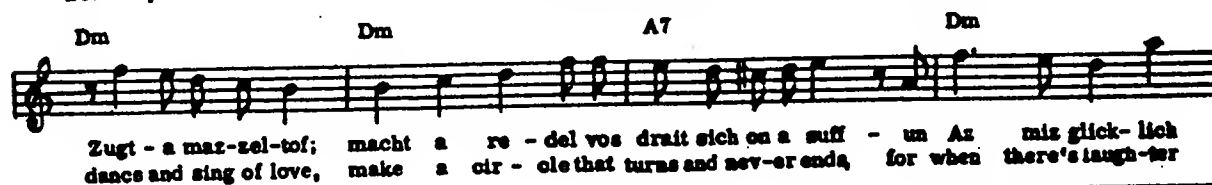
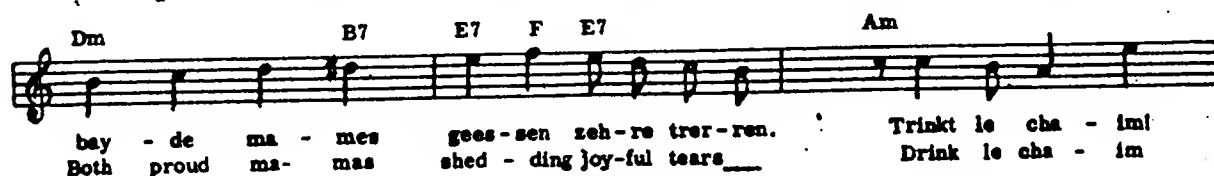
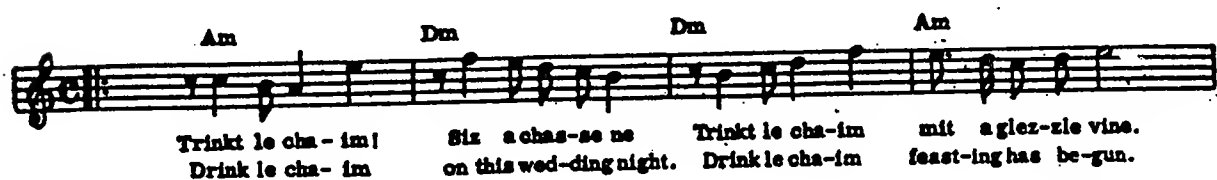
1. G C D7 2. G
 breath, Touch a leaf, Start Feel-in'. 2. Feel-in'
 great, just to be Feel-in'.

(From Ross Hunter's "THOROUGHLY MODERN MILLIE" - A Universal Picture)

THE JEWISH WEDDING SONG

"Trinkt Le Chaim"

Words and Music by
SYLVIA NEUFELD



Sunny Days, Starry Nights

F Bb F Bb F
 SUN - NY DAYS, STAR - RY NIGHTS Look a' that
 Ke la la po ho ku la ni na

C7 F tacet
 sky those won - der - ful lights. Star - ry nights,
 ni ma lu na au. Ke la la

F7 Bb Bbm F C7
 Sun - ny days They make me love, love, love you in a mil - lion
 po ho ku ke la ni na ni mi no a ka nei ma

F Bb F tacet C7
 ways. What wea - ther for liv - in'. What wea - ther for
 au. A lo ha ku i po ku i po a

F Dm G7 Dm7 G7
 lov - in' What wea - ther for giv - in' your heart a - way to
 lo ha Ke o la hau o li he e i a me

Gm7 C7 tacet F Bb F
 me. SUN - NY DAYS, STAR - RY NIGHTS
 au. Ke la la Po ho Ku

F C7 F Bb F
 Look a' that sky those won - der - ful lights. Star - ry
 la ni na ni ma lu na au. Ke la

F7 Bb Bbm F
 nights, Sun - ny days. They make me love, love,
 la po ho ku. Ke la ni na ni

C7
 love you in a mil - lion ways. SUN - NY ways.
 mi no a ka nei ma au. Ke la au.

Wolverton Mountain

Moderately

1. They say don't
2. All of my
3. I'm go - ing

go _____ on Wol - ver - ton Mount - ain _____ If you're
dreams _____ are on Wol - ver - ton Mount - ain _____ I want his
up _____ on Wol - ver - ton Mount - ain _____ It's too

look - ing _____ for a wife _____ 'Cause Clif - ton
daugh - ter _____ for my wife _____ I'll take my
lone - some _____ down here be - low _____ It's just not

Clow - ers _____ has a pret - ty young daugh - ter _____ He's might - y
chanc - es _____ and climb that mount - ain _____ Though Clif - ton
right _____ to hide his daugh - ter _____ From the

han - dy _____ with a gun _____ and a knife: _____
Clow - ers _____ he may take my _____ life: _____
one _____ who loves her _____ so: _____

Chorus

Her ten - der lips _____ are sweet - er than hon - ey _____

— And Wol - ver - ton Mount - ain _____ pro - tects her there _____

— The bears _____ and birds _____ tell Clif - ton Clow - ers _____

— If a strang - er _____ should wan - der there _____ 2. All of my
3. I'm go - ing

Don't Let The Rain Fall Down On Me

1. A rain - drop falls from the sky.
2. A tear - drop falls to the earth.

A heart beats soft - ly a -
In all this rain what

bout to die. Waa - d'ring a - lone at night.
is it worth? Time heals sad - ness.

Wait - ing for the storm to pass a - way. Oh, be-by: -
But this rain could turn my sor - row to mad - ness. Oh, be-by: -

Chorus
Don't Let The Rain - Fall Down On Me Have you no time to lie - en. Don't let it

1. wash a - way my mem-o - ry. 2. To new strain Fine
Dsus4 D D Gma7

Oo Oo

Oo Oo

Ah Ah

D.S. al Fine

Ah Oh, be-by: -

NOW I KNOW

Words by
STANLEY JAY GELBER (ASCAP)
SCOTT ENGLISH (BMI)

Music by
JAMES LAST

B \flat Gm Cm F7
 NOW I KNOW why I've been lone - ly, NOW I
 KNOW I need-ed you on - ly, I was lost in the stars up a -
 bove, Till you gave me a world filled with love.
 B \flat Gm Cm
 NOW I KNOW life is worth liv - ing
 F7 B \flat B \flat 7 E \flat
 Lov - ing you has made it so. All this, and
 B \flat B \flat Cm F7
 more I nev - er knew be - fore, - But thanks to you, dar-ling, NOW I
 B \flat B \flat E \flat B \flat
 KNOW. All this, and more I nev - er knew be -
 B \flat Cm F7 B \flat B \flat 6
 fore, But thanks to you, dar-ling, NOW I KNOW.

WINTER WORLD OF LOVE

Words and Music by
LES REED and
BARRY MASON

Moderato

1. My love, _____ the days are cold-er, _____
cause _____ the nights are long-er

So let me take your hand and lead you through a snow-white land Oh, oh, oh,
We'll have the time to say such ten-der things be-fore each day Oh, oh, oh,

oh my love _____ the year is old-er _____ So let me hold you tight and
oh and then _____ when love is strong-er _____ Per-haps you'll give your heart and

while a-way this win-ter night oh, oh, I see the fire-light in your eyes _____
prom-ise me we'll nev-er part oh, no. And at the end of ev-'ry year _____

Come kiss me now be-fore it dies. _____ We'll find a win-ter world of love 'Cause
I'll be so glad to have you near. _____

love is warm-er in De-cem-ber, My dar-ling stay here in my arms 'till

sum-mer comes a-long. And in our win-ter world of love you'll

see we al-ways will re-mem-ber that as the snow lay on the ground we

1. found our win-ter world of love. 2. Be- found our win-ter world of

love.

Lyric by
BARBS FURMAN
Slowly

Lullaby Of The Rain

3/3

Music by
LOU RICCA

I love the pit-ter pat-ter_ I hear up on my win-dow pane

My troub-les cease to mat-ter_

When I hear the LUL-LA-BY OF THE RAIN I've talked with ev-ry_

flow-er_ that blooms a-long the coun-try lane_

They're hap-py in a show-er_ 'Cause they love the LUL-LA-BY OF THE

RAIN. Al-though the rain may be tee-ming

I'm co-zy and warm And I catch up on my dream-ing

all dur-ing the storm Some like their weath-er_

sun-ny_ Come cloud-y days and they com-plain_ I know they think I'm

fun-ny But I love the LUL-LA-BY OF THE RAIN. RAIN

My Little Star
(Estrellita)
MEXICAN SERENADE

English text by
CAROL RAVEN

High Voice



MANUEL M. PONCE
Arranged by N. CLIFFORD PAGE

Moderato

moderato

f *A7* *Bb6* *f*

Though a mil - lion twin - kling stars are shin - ing, I
Es - tre - lli - ta del le - ja - no cie - lo Que

C7 *F6*

watch for one a - lone, Oh, lit - tle star of love, Shine up -
mi - ras mi do - lor que sa - bes mi su - frir Ba - ja y

f *A7* *Bb6* *B°* *rit. molto*

on my heart's un - rest with tran - quil light, Rise, star of beau - ty
di - me si me que - res un po - co Por - que yo na

f *C7* *F6* *mf a tempo*

quench my ar - dent thirst for love to - night. Though a
que - do sin e - lla vi - vir. Es - tre -

f *A7* *Bb6* *f*

mil - lion twin - kling stars were fall - ing, Their
lli - ta del le - ja - no cie - lo Que

C7 *F6*

fires I'd nev - er miss If one fair star I loved, Shin - ing
mi - ras mi do - lor que sa - bes mi su - frir Ba - ja y

f *A7* *Bb6* *B°* *rit. molto*

on like my de - sire, with death - less flame, Ev - er - more should flood my
di - me si me que - res un po - co Por - que yo na

F *a tempo* *dim. e rit.* *F#°* *C7* *F* *a tempo*

dark - ness with ten - der, glad - some ray. Oh,
 pue - do sin e - lla vi - vir. Tu

C7 *F*

my lit - tle star So high, so far, If
 e - res es - tre - - lla mi fa - ro de a - mor Tu

C7 *F* *mf*

I - on - ly knew How to climb to you, For your
 sa - bes que pron - to he de mo - rir, Ba - ja y

F *A7* *Bb6* *molto rit. e appassionato*

light my lit tle star, I'm yearn - ing, Shine up - on me from your
 di - me si me que - res un po - co, Por - que yo no

F *a tempo* *dim.* *rit.* *F#°* *C7* *F*

heights a - far, My lit - tle star of love.
 pue - do sin e - lla vi - vir.

GOODBYE, MY CONEY ISLAND BABY

Words and Music by
LES APPLIGATE

Bb *Gm7* *C7* *F7* *BbFdimF7* *Bb*

Good - bye, My Con - ey Is - land Ba - by, Fare - well my own true love. I'm gon - na go a - way and

C7 *C7* *Cdim* *C7* *F7* *Bb* *Gm7* *C7*

leave you, Nev - er to see you an - y - more. I'm goin' to sail up - on that fer - ry boat,

F7 *Ebb6* *F7* *A7b9* *D7* *G7* *Fm6* *G7* *C7* *B7* *C7* *Fdim* *Bb* *F7* *Bbdim*

Nev - er to re - turn a - gain. So good - bye, fare - well, So long for ev - er. Good - bye, my Con - ey Isle,

Bb *F7* *Bbdim* *Bb* *F7* *Bb* *Bb6* *Bb* *Bb* *Bb6*

Good - bye, my Con - ey Isle, Good - bye, my Con - ey Is - land Babe.

You Better Go Now

Music by
ROBERT GRAHAM

Refrain (slowly)

You bet-ter go now, - Be-cause I like you much too much, You have a way with you. _____

You ought to know now, - Just why I like you ver- y much. The night was

gay with you, _____ There's the moon a - bove

And it gives my heart a lot of swing. In your eyes there's

love. And the way I feel it must be spring. I w

so now, _____ You have the lips I love to touch; You bet-ter go now, _____

You bet-ter go, be - cause I like you much too

1. much. 2. You bet-ter much.

ad - mi ra - tion so - ci - e - ty!

Now... I do

not ex - ag - ger - ate, — I think she's noth - in' short of great.

— She says, "That kind of flat - ter - y — will get you

un - y place with me." The way we car - ry on, it

tends to just em - bar - rass all our friends, And that is how we'll

still be years from now! My ba - by and me, Oh we be -

long to a mu - tu - al ad - mi -

ra - tion so - ci - e - ty. My ba - by and me!

1. 2.

(The tacet)

Gm *C7*

C7 *Dm7* *C7* *F*

F *Cdim* *F7* *Bb*

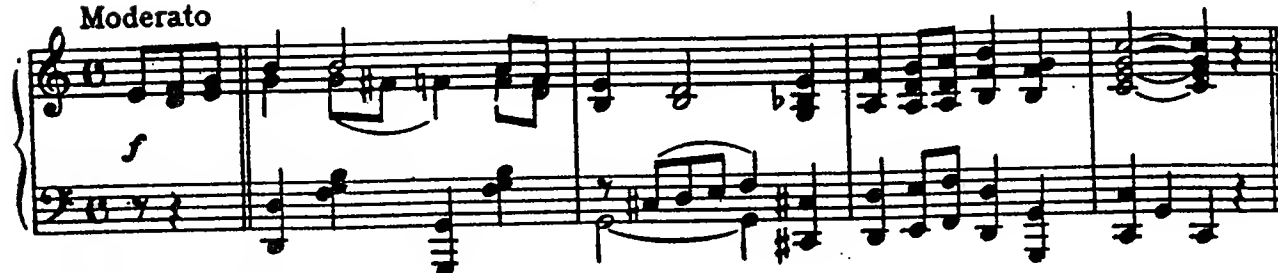
F *C7* *F* *C7* *Cdim*

Respectfully dedicated to the memory of Charles Lounsbury, whose legacy suggested this song

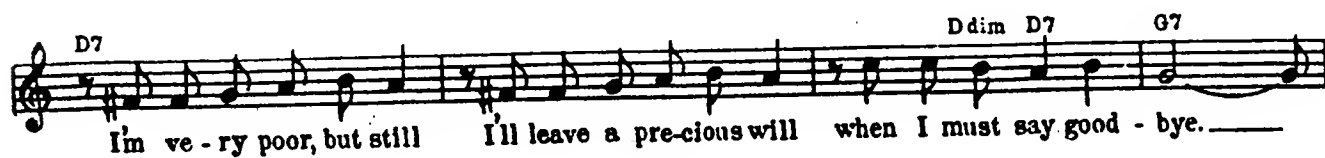
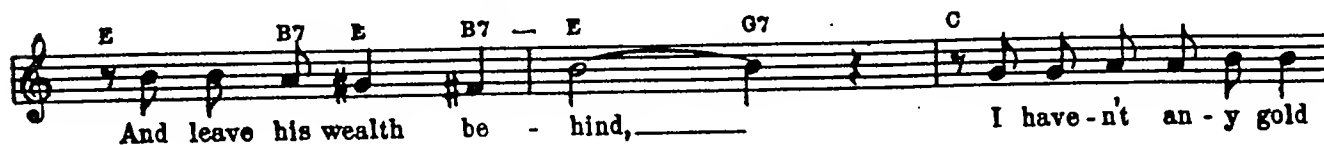
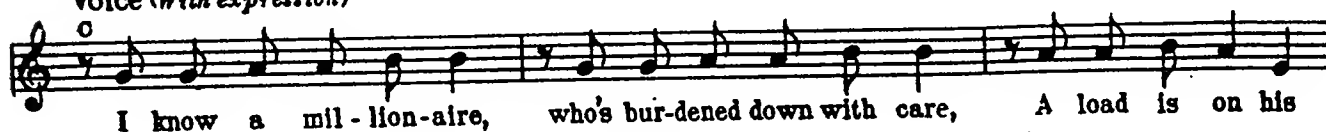
When I Leave The World Behind

By IRVING BERLIN

Moderato

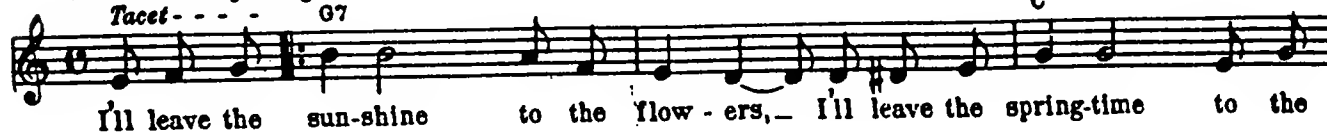


Voice (With expression)



Chorus (With feeling)

Tacet - - - -



trees; ——— And to the old folks I'll leave the mem'-ries of a
 ba - hy up - on their knees ——— I'll leave the night - time to the
 dream - ers, — I'll leave the song-birds to the blind; — I'll leave the
 moon a - bove to those in love, WHEN I LEAVE THE WORLD BE - HIND, — WHEN
 I LEAVE THE WORLD BE - HIND. I'll leave the HIND. —

I'LL ALWAYS LOVE YOU

Day af-ter day I'll al-ways love you, — Live just to say, I'll al-ways
 love you, Dear one, — your near-ness is my treas-ure. — Dear one, —
 — your kiss is rich as wine. — And it's mine, yea it's mine the won-der of you, —
 Yours, love is yours be-cause I love you. To you — I give my heart so mad-ly, mad-ly
 beat-ing — with ev-'ry beat ro - peat-ing I'll al-ways love you so! —

2001 SPACE ODYSSEY THEME

(From The Tone Poem "ALSO SPRACH ZARATHUSTRA")

Arranged by
HARRY DEXTERBy
RICHARD STRAUSS
Op.30

Maestoso ♩ = 60

C

mf

Cm

ff

C

mf

ff

Cm

ff

C

ff

Piano accompaniment for the first system. The right staff (treble clef) contains chords Fm6, C, F, and C. The left staff (bass clef) contains chords Am and G. Dynamic markings include *ff* and *ffz*. There are also some 'V' markings above the left staff.

Laugh! Clown! Laugh! LEWIS & YOUNG, TED FIORITO

E - ven 'tho you're on-ly make be-liev - ing, Laugh! Clown! Laugh! E - ven tho' some-thing in - side is griev - ing.

Laugh! Clown! Laugh! Don't let your heart grow too mel - low, — Just be a real Pun - chi - nel - lo, fel - low.

You're sup - posed to bright-en up a place and Laugh! Clown! Laugh! Paint a lot of smiles a - round your face and Laugh Clown,

don't frown. (Don't let the world know your sor - row,) Be a Pa - gli - ac - cio, Laugh! Clown! Laugh! —
(Jest is your "Ves - ti la - giub - ba".)

Chords indicated above the staff: C, E7, A7, Dm, B7, Em, Dm7, G7, C, G7, Dm, D7, G7, C.

From The Paramount Pictures Production "NORWOOD"
I'LL PAINT YOU A SONG

By
MAC DAVIS

Medium Folk Style (With much feeling)

I'm just a coun-try boy, there's lit-tle I can of-fer you. Just rhymes and
(I look in) -side your eyes, and find a lit-tle girl, Whose dreams have

mel - o - dies are all I have to give. But I've made friends with life
turned to sand, some-where a - long way. But if you'll close your eyes

and I can com-fort you. If you'll just come with me, I'll show you
and step in - side my world, I'll take you by the hand, We'll find a

how to live. I'll sing you a morn-ing with laugh - ing blue - birds.
brand new day. I'll sing you a mea - dow with marsh-mal - low skies.

I'll sing you a fai - ry tale. full of rib-bons and crepe pa - per words.
I'll sing you a pup - py dog. with a pink tongue and big lov - ing eyes.

I'll sing you a rain-bow you can keep for your own. I'll sing you a
I'll sing you a sun - set that glows all night long. I'll sing you a

morn - ing, I'll paint you a song! I look in
mea - dow, I'll paint you a song!

Won't you come a - long?

Half Your Heart

By HAL BLAIR
and LOU DUHIG

323

VOICE

Bb Bb7 Eb G7 C7

HALF YOUR HEART is all you give to me.

F7 Cm7 F7 Bb

I taste the sor - row in your kiss.

Bb Bb7 Eb G7 C7

Some - one else still claims a part of you,

F7 Ddim F7 Bb Bb7 Eb

Will it al - ways be like this. I thought the

Bb F7 Cm7 F7 3

past would soon dis - ap - pear, and you'd be - long to

Bb Bb7 Eb Bb D7

me. But your heart's hold - ing on to an old sou - ven -

Gm C7 Gm7 C7 F7 Cm7 F7

ir, and I can't fight a mem - o - ry.

Bb Bb7 Eb G7 C7

HALF YOUR HEART will go on hurt - ing me,

F7 Cm7 F7 Bb

We'd be much bet - ter off a - part.

Bb Bb7 Eb G7 C7 F7 Ddim

Leave me, dar - ling, un - til you de - cide Who gets

E7 1. Bb Cm F7+ 2. Bb Gb Bb

more than HALF YOUR HEART. HEART.

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HAWAII

(MAIN TITLE)

(From the United Artists Motion Picture, "HAWAII")

Lyric by
MACK DAVID

Music by
ELMER BERNSTEIN

Gm7 C11 F6
I am Ha - wai - i, I am for - ev - er, I will

Dm G A Gm7
al - ways be kind to you. May gen - tle rain wash your

Eb Bbmaj7 Eb Dm Em7 E
cares far out to sea, Come, you dream - ers, and dream with

A C7 C11 Gm7 C11 F6
me. I am Ha - wai - i, I am the flow - ers,

Dm7 Bb F6 Bbmaj7 Am C7 C11 C7
Whis - pering wa - ters, en - chant - ed hours Come, you

Bb Am Dm7 Gm7
lov - ers, come to for - ev - er I am Ha - wai - i,

C11 1. F6 2. F6
I'll bring you love, I am Ha - love,

Words and Music by
COLE PORTER

You're Sensational

Refrain (flowing Fox-trot tempo)

He: I've no proof — when peo - ple say you're
 She: I've no proof — when peo - ple say you're

more or less a - loof — But you're sen -
 more or less a - loof — But you're sen -

sa - tion - al. I don't care —
 sa - tion - al. I don't care —

if you are called "The Fair Miss Frig - id - air"
 if you are known as Mis - ter Frig - id - air

'Cause you're sen - sa - tion - al
 'Cause you're sen - sa - tion - al

Mak - ing love — is quite an art —
 Mak - ing love — is quite an art —

What you re - quire is the prop - er squire to
 What you should meet is a maid - en sweet to

fire your heart, — And if you say — that
 heat your heart, — And if you say — that

one fine day you'll let me come to call — We'll have a ball
 one fine day you'd like to come to call — We'll have a ball

'Cause you're sen - sa - tion - al, sen -
 'Cause you're sen - sa - tion - al, sen -

sa - tion - al That's all, that's all, that's
 sa - tion - al That's all that's all, that's

all. all.

YOUR SONG

Words and Music by
ELTON JOHN and
BERNIE TAUPIN

1. It's a lit-tle bit fun-ny, this feel-ing in-side,
2. If I was a sculp-tor, but then a-gain no, or a
4. I sat on the roof and kicked off the moss, Well a
5. So ex-cuse me for-get-ting, but these things I do,

man I'm not one of those who can eas-i-ly hide,
few who makes po-tions in a trav-el-lin' show, I
 of the vers-es, well they've got me quite cross,
 You see I've for-got-ten if they're green or they're blue.

I don't have much mon-ey, but, boy, if I did,
 know it's not much, but it's the best I can do,
 But the sun's been quite kind while I wrote this song,
 An-y-way the thing is what I real-ly mean,

I'd buy a big house where we both could live.
 My gift is my song and
 It's for peo-ple like you, that keep it turned on.
 Yours are the sweet-est eyes

2. this one's for you— I've ev-er seen... **3. 6.** And you can tell ev-ry-bod-y. *Last time to Coda*

This is your song. It may be quite sim-ple but, now that it's done,
 I hope you don't mind, I hope you don't mind that I put down in words, How
 won-der-ful life is while you're in the world... *D.C. al Coda*

7. 8. I hope you don't mind, I hope you don't mind that I put down in words, How
 won-der-ful life is while you're in the world...

8. you're in the world...

Recorded By UNION GAP On Columbia Records

YOUNG GIRL

Words and Music by
JERRY FULLER

Young Girl, get out of my mind, my love for you is way out of line, Bet-ter
 run. girl. you're much too young, girl.

1. With all the
 2. Be-neath your
 3. So hur-ry

charms of a wom-an,
 per-fume and make-up,
 home to your ma-ma,

You've kept the se-cret of your
 You're just a ba-by in dis-
 I'm sure she won-ders where you

youth
 guise.
 are.

You led me to be-lieve you're old e-nough to
 And though you know that it is wrong to be a-
 Get out of here be-fore have the time to

give me love and now it hurts to know the truth. Oh.
 lone with me. that come on look is in your eyes. Oh.
 change my mind 'cause I'm a fraid we'll go too far.

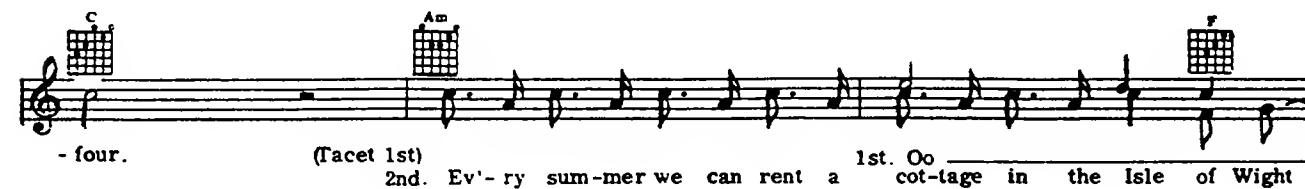
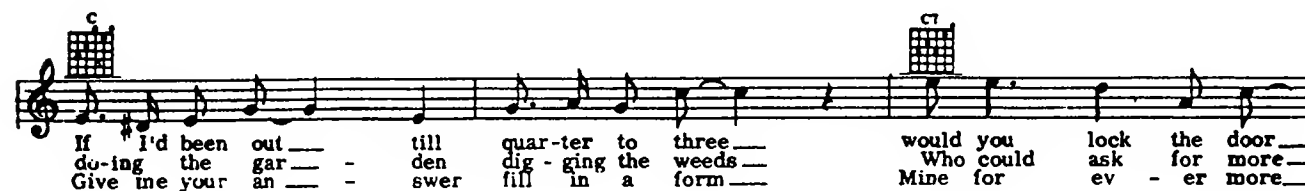
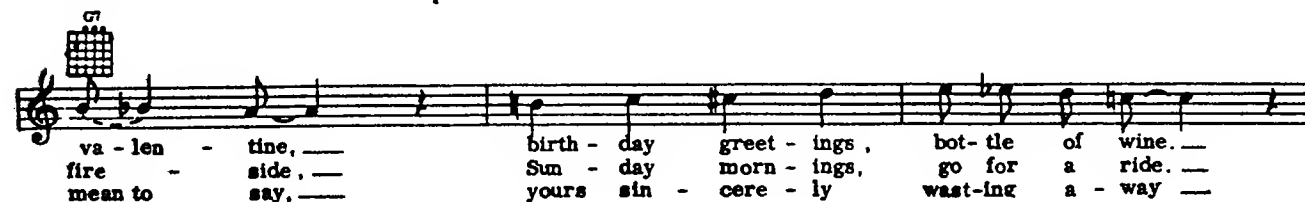
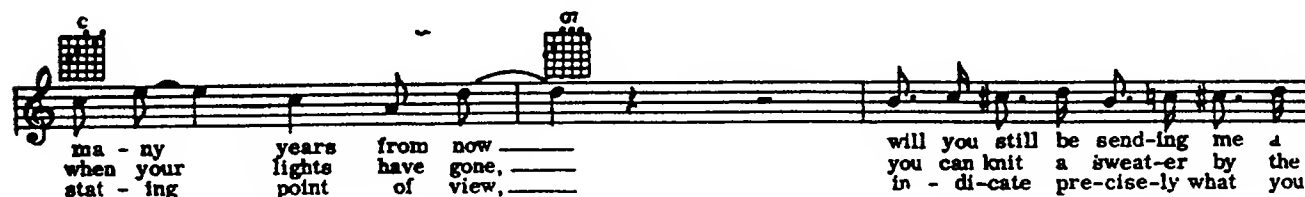
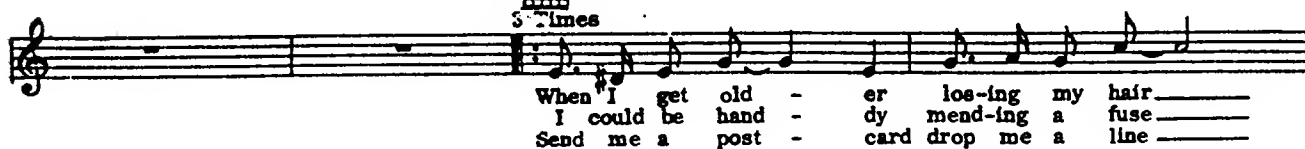
Oh. Young Girl, get out of my mind, my love for you is

way out of line. Bet-ter run. girl. you're much too young, girl.

WHEN I'M SIXTY FOUR

Words & Music by
JOHN LENNON &
PAUL MCCARTNEY

Medium tempo



G Am

if it's not too dear. You'll be old - er
We shall (Ah) scrimp and
(We shall scrimp and

E7 Am E7 E7 Am E7 Am

too. Ah And if you
save Grand - child-ren
save }

Dm Em F G

say on the word your knee I Ve - could stay Chuck with
on your knee ra, and

C

you
Dave

C CODA Am G7 C

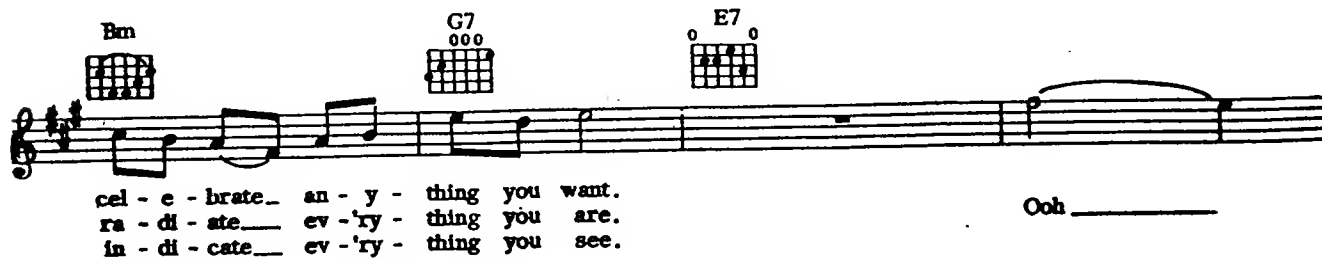
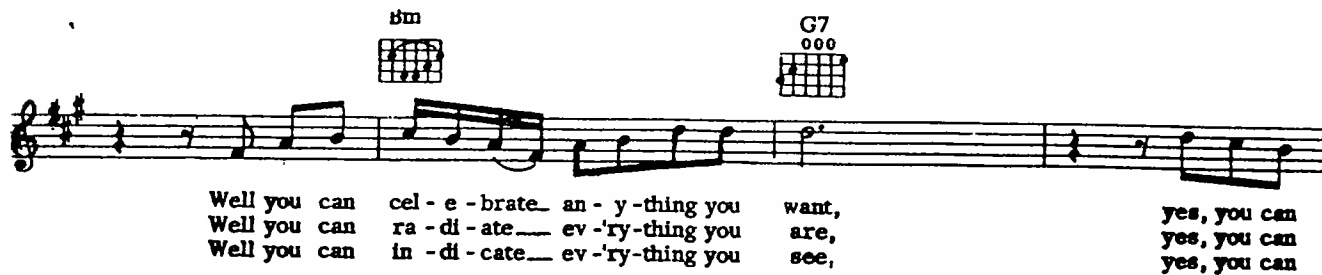
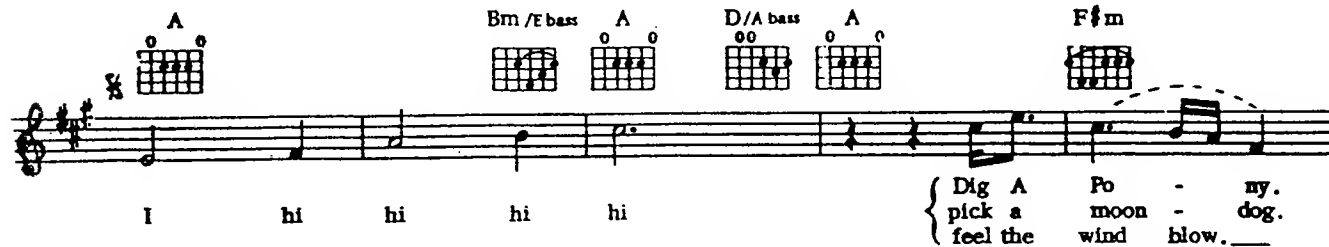
- four. (Ho!)

R. H.

DIG A PONY

Words and Music by
JOHN LENNON & PAUL MCCARTNEY

Moderately
(No chords)



A Bm/E bass A D/A bass A F#m

I hi hi hi hi do a road - hog.
I ni hi hi hi roll a ston - ey.
I hi hi hi hi'm cold and lone - ly.

Bm G7

Well you can pen-e - trate an - y place you go, yes, you can
Well you can im - i - tate ev - 'ry - one you know, yes, you can
Well you can syn - di - cate an - y boat you row, yes, you can

Bm G7 E7

pen - e - trate an - y place you go.
im - i - tate ev - 'ry - one you know.
syn - di - cate an - y boat you row.

I told you so:

G D A G

All I want is you. ev 'ry thing has got to

D A A maj9

be just like you want it to. Be - cause

*D. S. $\frac{3}{4}$ 3 times,
last time to Coda*

(No chords)

Singalong Junk

By
PAUL McCARTNEY

Moderately

The musical score for "Singalong Junk" by Paul McCartney is presented in six systems. The tempo is marked "Moderately". The key signature has one sharp (F#), and the time signature is 4/4.

System 1: Chords: Em, B7, Em, C. Dynamic: *mp*.

System 2: Chords: G, Em, B7, Em.

System 3: Chords: C, G, Cm7. Dynamic: *p*.

System 4: Chords: G, D7, G, Cm7, G, D7. Dynamic: *p*. Ends with "To Coda" symbol.

System 5: Chords: Em, B7, Em7, C. Dynamic: *p*.

System 6: Chords: G, B7, Em, Cmaj7. Dynamic: *p*. Includes the instruction "D.S. al Coda" and a Coda symbol.

Hot As Sun

By
PAUL MCCARTNEY

Moderately

6 C

6 D7 G To Coda 1. D

2. D C 6

C Em D

D.C. al Coda Coda D (D)

Repeat ad lib and fade out

ACROSS THE UNIVERSE

Words and Music by
JOHN LENNON & PAUL MCCARTNEY

Slowly

Words are fly - ing out — like end - less rain — in - to a pa - per cup, — They
slith - er while, — they pass, they slip a - way — a - cross the u - ni - verse. —

Pools of sor - row, waves of joy are drift - ing through my o - pen mind, — pos -
sess - ing and ca - ressing me. — Jai Gu - ru — De - va — Om

Noth - ing's gon - na change my world — Noth - ing's gon - na change my world —

Noth - ing's gon - na change my world — Noth - ing's gon - na change my world.

Im - ag - es — of bro - ken light which dance be - fore — me like a mi - lion eyes, —
— That call me on and on — a - cross — the u - ni - verse, — Thoughts me - an - der like a rest - less

wind in - side a let - ter box — they tum - ble blind - ly as they make their way a - cross — the u - ni - verse. —

Sounds of laugh - ter shades of earth — are ring - ing through my o - pen views — in -
shines a - round — me like a mil - lion suns, it calls me on and on — a - cross —

the u - ni - verse. — Jai Gu - ru — De — va —

D. S. ¾ then skip from ♢ to ♢

Keep repeating till fade

A WHITER SHADE OF PALE

Words & Music by
KEITH REID &
GARY BROOKER

C Am F Dm

G Em G7 C F G F G7

C Am F

We skipped the night fan - dango And turned cartwheels cross the
She said "There is no reason, And the truth is plain to

Dm G Em G7

floor.
see", I was feeling kind of sea-sick
But I wandered through my playing cards

C Am Em F

But the crowd called out for more The room was humming
And would not let her be One of sixteen vests!

Dm G Em G7

harder virgins As the ceiling flew a - way
Who were leaving for the coast

C Am Em F

When we called out for a - no - ther drink The waiter brought a
And although my eyes were o - pen They might just have well be

Dm G13 C6 Cmaj7 Am C

tray closed And so it was that la - ter

F Dm G

As the mil - ler told his tale That her face at first just

Em G7 C F 1 C G7 2 C

ghostly Turned a whi - ter shade of pale pale

I MAKE A FOOL OF MYSELF

Words and Music
by BOB CREWE
and BOB GAUDIG

Key: E♭

When I'm a - way from you,
I want so much to be

D+7 **D♭6**

I know what to say and do,
The on - ly love you see,
But ev - 'ry time you're near,
I fail each time I try

C+7 **Fm**

my cour - age dis - ap - pears, (Ah hah) The words are on my lips,
to look good in your eyes, (Ah hah) Don't know if I'll get thru

A♭m6 **Gm7** **C7♭9**

When my com - po - sure slips,
be - ing de - stroyed by you,
While you're col - lect - ed 'n' cool,

Fm7 **1. Fm7(sus) B♭7♭9** **2. Fm7(sus) B♭7♭9** **Gm7♭5** **E♭m7♭5**

I Make A Fool Of My - self. Fool Of My - self.

Fm7 **Edim** **E♭m7** **Edim** **D♭**

B♭7♭9 **E♭m7** **A♭7**

Oh, lit - tle girl,
How could you care, lit - tle

Fm7 **B♭m7** **E♭m7**

girl, You're un - a - ware of the love I

Ab7 Dbmaj7 Bb7
 have to share, in - side me dy - ing, Ooh, I'm cry - ing, Lord a -
 Ebm7 Ab7 Fm7
 bove, Please let her see she's the life and
 Ebm7 Ebm7 Edim
 breath of me, How my heart is break - ing, When I'm
 Db Bb7b9 Bb7 Db Ebm7
 sleep - ing, wak - ing, I keep mak - ing a
 Dmaj7 Db D.S. and fade
 fool of my - self.

HELLO! MA BABY

Chorus, Moderately
 Hel - lol Ma Ba - by, Hel - lol ma hon - ey, Hel - lol ma rag - time gal,
 Send me a kiss by wire, Ba - by my heart's on fire! If you re - fuse me,
 Hon - ey you'll lose me, Then you'll be left a - lone, Oh! ba - by, Tel - e - phone and
 tell me I see your own. Hel - lol hel - lol hel - lol there own.

SONNY BOY

Words and Music by AL JOLSON, B. G. DE SYLVA, LEW BROWN and RAY HENDERSON

VOICE

Climb up - on my knee, Son-ny Boy;
You're my dear-est prize, Son-ny Boy;

You are on - ly three, Son-ny Boy
Sent from out the skies, Son-ny Boy
You've no way of know - ing
Let me hold you near - er

There's no way of show - ing What you mean to me, Son-ny Boy.
One thing makes you dear - er: You've your mother's eyes, Son-ny Boy.

Refrain

When there are gray skies. I don't mind the gray skies,
You make them blue. Son - ny boy ——— Friends may for -
sake me, Let them all for - sake me, You'll pull me
through, Son - ny boy. ——— You're sent from Heav - en And
I know your worth; You've ma a heav - en For

me right here on earth! And then the When I'm old and gray, dear,
 an - gels grew lone - ly,
 Prom - ise you won't stray, dear, I love you so, Son - ny
 Took you 'cause they're lone - ly, Now I'm lone - ly too, Son - ny
 boy. boy.

EL CUMBANCHERO

A cum - ba, cum - ba, cum - ba cum - ban - che - ro A bon - go bon - go
 bon - go bon - go - se - ro Pri - qui - tí que va so - nan - do el cum - ban -
 che - ro bon - go - se - ro que se va Bon - go - se - ro que se va
 y sue - na a - sí el tam -
 bor, Bi - ri - qui - tí Bum - bum - ba
 y vuel - ve a re - pi - car bi - ri - qui - tí
 Bum - bum - ba A CODA
 va

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OB-LA-DI, OB-LA-DA

Bright Tempo

By
JOHN LENNON and
PAUL MCCARTNEY

Bb **F7**

Des-mond had a bar-row in the mar-ket place _____ Mol - ly is the
Des-mond takes a trol - ley to the jewel-ler's store _____ buys _____ a twen - ty
Hap - py e - ver af - ter in the mar-ket place _____ Des - mond lets the

Bb

sing - er in a band. Des - mond says to Mol - ly girl I
ca - rat gold - en ring. Takes _____ it back to Mol - ly wait - ing
child - ren lend a hand. Mol - ly stays at home and does her

Eb **Bb** **F7** **Bb**

like your face _____ and Mol - ly says this as she takes him by the hand. _____
at the door _____ and as he gives it to her she be - gins to sing. _____
pret - ty face _____ and in the eve - ning she still sings it with the band. _____

Dm **Cm**

Ob - la - di _____ Ob - la - da _____ life goes on _____ bra _____ la _____

Bb **F7** **Bb**

_____ la how the life goes on. _____ Ob - la - di _____ Ob - la - da _____

_____ life goes on _____ hra _____ la _____ la how the life goes on. _____

Chords: Dm, Gm, Bb, F7

To Coda

In a cou-ple of years they have

Chords: Bb, Eb, Eb

built a home _____ sweet home. _____

Chords: Bb, Cm, Bb, Bb9

with a cou-ple of kids run-ning in the yard _____ of Des-mond and Mol-

Chords: Eb, Bb

ly Jones _____

Chords: F7

Coda

Chords: Gm

and if you want some fun _____ take ob-la-di-bla-da.

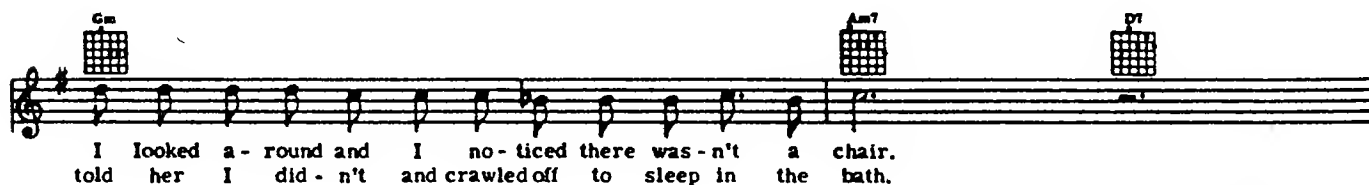
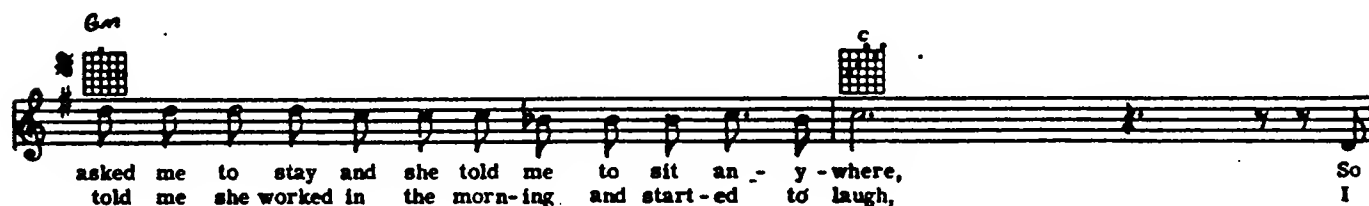
Chords: F7, Bb

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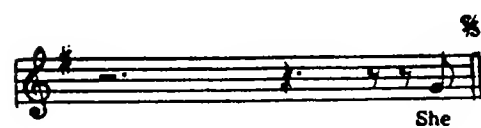
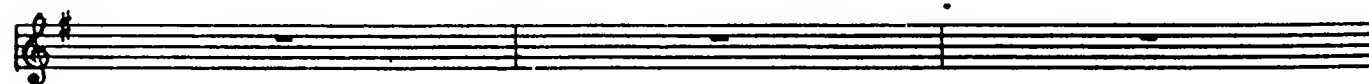
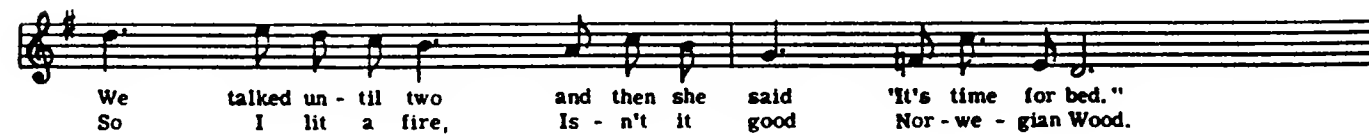
Recorded By THE KINGSTON TRIO
NORWEGIAN WOOD
 (This Bird Has Flown)

Slowly

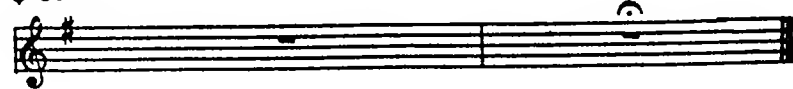
Words and Music by
 JOHN LENNON and
 PAUL MCCARTNEY



To Coda ◆



◆ Coda



TICKET TO RIDE

Words and Music by
JOHN LENNON and
PAUL MCCARTNEY

Moderato $\text{C}\flat$

1. I think I'm gon-na be sad, ——— I think it's to-day, ——— Yeh! ——— The
2. 3. said that liv-ing with me ——— is bring-ing her down, ——— Yeh! ——— For

girl that's driv-ing me mad ——— is go-ing a-way. ———
she would nev-er be free ——— when I was a-round, ——— }
 Cm $\text{A}\flat$ Cm $\text{D}\flat$

She's got a tick-et to ride. ——— She's got a tick-et to ri - hi - hide, ———
 Cm $\text{B}\flat 7$ $\text{Fm} 7$ $\text{E}\flat$ To Coda \diamond

She's got a tick-et to ride ——— but she don't care. ——— 1. She
 $\text{A}\flat 7$

2. She ought to
I don't know why she's rid-ing so high. ——— $\text{A}\flat 7$
 $\text{B}\flat$

think right, she ought to do right by me. Be-fore she gets to say-ing good-bye, ———
 $\text{E}\flat$ $\text{B}\flat 7$

She ought to think right, she ought to do right by me. 3. She
 $\text{E}\flat$ D. S. al \diamond Coda \ast

\diamond Coda (tacet) \ast
My ba-by don't care. My ba-by don't

WITH A LITTLE HELP FROM MY FRIENDS

Words & Music by
JOHN LENNON &
PAUL McCARTNEY

Moderato

C **B7** **E** **B7**

Bl **ly** **Shears**

E **B** **F#m** **B7**

What would you do if I sang out of tune would you stand up and walk out on me
What do I do when my love is a way (does it worry you to be a lone?)
Would you be-lieve in a love at first sight yes I'm cer tain that it hap-pens all the

E **B** **F#m**

Lend me your ears and I'll sing you a song and I'll try
How do I feel by the end of the day (are you sad-
(What do you see when you turn out the light?) I can't tell-
time

B7 **E** **D** **A**

not to sing out of key Oh I get by with a lit-tle help from my friends
be-cause you're on your own No
you bu' I know it's mine Oh

E **D** **A** **E**

Mm, I get high with a lit-tle help from my friends Mm I'm gon-na try
Oh I'm gon-na try

A **E** **B7**

with a lit-tle help from my friends

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(Do you need an-y - bo-dy?) I need some-bo-dy to love.
 (Do you need an-y - bo-dy?) I just need some-one to love.

(Could it be an-y - bo-dy?) I want some-bo-dy to love.
 (Could it be an-y - bo-dy?) I want some-bo-dy to love.

To Coda

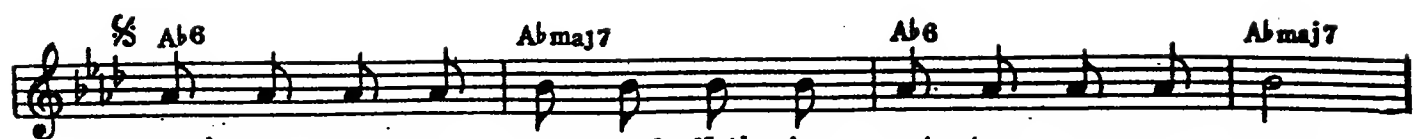
Oh I get by

with a lit-tle help from my friends Mm I'm gon-na try with a lit-tle help from my friends

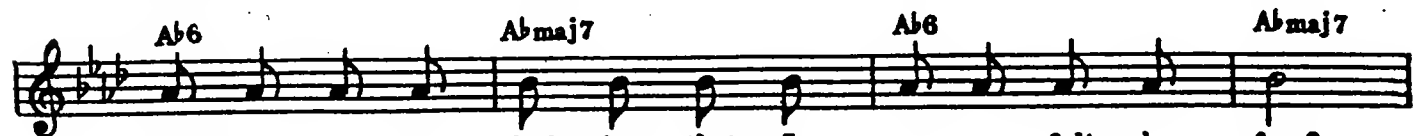
Oh I get high with a lit-tle help from my friends Yes I get by

with a lit-tle help from my friends with a lit-tle help from my friends

Irma La Douce



1. What's the use of try - ing? Noth - ing mat - ters an - y - more.
2. What's the use of mem - o - ries that on - ly bring you pain?



Why this bit - ter feel - ing that I nev - er felt be - fore?
Gone the mag - ic spell of wed - dings at La Mad - e - leine.



Sud - den - ly my Par - is is a ci - ty full of lies.
What's the use of pray - ing when there's noth - ing to be - lieve?



Par - is is a stran - ger in a cyn - i - cal dis - guise. Be -
When I build a dream world it's my - self that I de - ceive. But



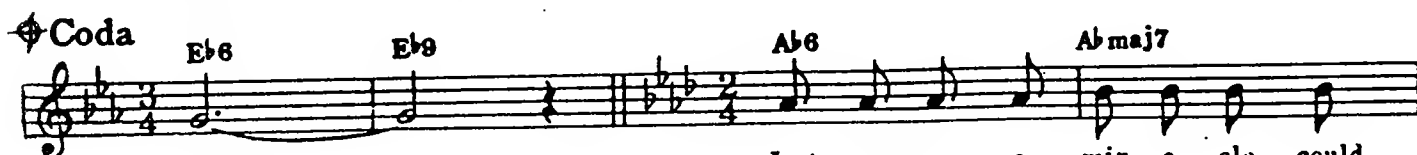
1. hind the gay fa - cade _____ The streets are cold and
2. ne - on paint - ed face, _____ A mean - ing - less em
3. Still he's ev - 'ry - where, _____ The light of my des -



hard, _____ The shut - ters locked and barred, Ir - ma L
brace, _____ A love that leaves no trace, Ir - ma La
pair, _____ Whose love I long to share, Ir - ma L



Douce _____ no more. _____ 2. A more. _____
Douce _____ no
Douce _____ the



fool. _____ Just sup - pose a mir - a - cle could



bring him back a - gain. I would light a hun - dred can - dles

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in La Mad - e - leine. Just sup - pose I heard a - gain the

ech - o of his voice. I would paint the bou - le - vards and

Par - is would re - joice. The Mou - lin Rouge will turn, —

— The courts will all ad - journ — The

day of his re - turn. Ir - ma - La - Douce —

— will sing. — The fire - works

in the sky — The four - teenth

of Ju - ly — And I will

hear him cry: "Ir - ma La - Douce, my

own!"

Lyric by
JOHNNY MERCER

100-443886-1

Namely You

Music by
GENE DE PAUL.

[illegible]

Lyric by
JOHNNY MERCER

Love In A Home

Music by
GENE DE PAUL

JOHNNY MERCER

Stmaj.7 Bb6 F#m Dm Cm7 F7 Bbmaj.7 Bb6

You can tell when you o - pen the door You can

G#m Gm7 C7(sus4) C7 F7(sus4) F7 F7(sus4) F7

tell If there's LOVE IN A HOME Ev - 'ry

Bb Bbmaj.7 Bb6 Em7 Am7 A7(b9) Dm Dm(add.7) Dm7 G13 D7

Cm C#6 Dm7(b9) G7 Cm Cm(add.7) Cm7 F7(sus4) Bb9(sus4)

in. Come and stay for a while You

Bbmaj.7 Bb6 F G#m Dm Cm7 F7 Bbmaj.7 Bb6

al - most feel you've been there once be - fore By the

G#m Gm7 C7(sus4) G7 F7(sus4) F7 F7(sus4) F7

shine and the glow of the room And the

Bb Bb+ Eb Ebms

clock seems to chime Come a - gain, an - y - time, You'll be

Bb Bb6 Bb F7(sus4) F7 Ab G9(sus4) G7(b9)

wel - come, wher - ev - er you roam You can

Cm Cm(add.7) Cm7 F7(sus4) F#13 Bb Bbmaj.7 Dm F7(sus4) F9

tell when there's LOVE IN A HOME

Bb F Bb6 F7 Bbmaj.7 Bb

Words by
LORENZ HART

Do It The Hard Way

Music by
RICHARD RODGERS

Do it the hard way, And it's eas-y sail-ing, ———

Do it the hard way and it's hard to lose, ———

On-ly the soft way has a chance of fail-ing, ———

You have ——— to choose, ———

I tried the hard way when I tried to
get you, ——— You took the soft way when you said "Well
See?" ——— Dar-ling, now I'll ———

let you, ——— Do it the hard way now that you want
me! ——— me! ———

Words by
LORENZ HART

I Could Write A Book

Music by
RICHARD RODGERS

If they asked me I could write a book, ———

A-bout the way you walk and whis-per and
look, ——— I could write a pre-face on
how we met, so the world would nev-er for-
get, ——— And the sim-ple se-cret of the
plot ——— is just to tell them that I
love you a lot. ——— Then the
ends, How to make two lov-ers of
friends ———

"M' Abner"
Lyric by
JOHNNY MERCER

If I Had My Druthers

Music by
GENE DE PAUL

Chorus 7

1. IF I HAD MY DRUTH-ERS, I'd druth - er have my druth - ers Than
2. IF I HAD MY DRUTH-ERS, I'd druth - er have my druth - ers Than

as - y - thing else - I know _____ While
work as - y _____ at all _____ It

you'd druth - er has - tie ac - cu - sa - la - tin' mus - cle, I'd
ain't that I hates it, I of - ten oca - tem - plates it while

druth - er watch dais - ies grow _____ While
watch - in' the rain - drops fall _____ I

they're grow - in' slow 'n the sum - mer breeze is blow - in' My
sits there for ho - urs, de - vel - op - in' my pow - ers a -

heart is o - ver - flow - in' 'n so, _____ IF
fig - ur - in' how flow - ers gets tall _____ IF

1. HAD MY DRUTH-ERS, I'd druth - er have my druth - ers than
I HAD MY DRUTH-ERS, I'd druth - er have my druth - ers than

as - y - thing else I know _____ 2. IF
as - y - thing else at all _____

"M' Abner"
Lyric by
JOHNNY MERCER

Jubilation T. Compone

Music by
GENE DE PAUL

Verse

1. When we fought the Yank-ees and an - ni - hi - la - tion was near,
2. When we al - most had 'em but the is - sue still was in doubt,
3. With our am - mu - ni - tion gone and faced with ut - ter de - feat,

Who was there to lead the charge that took us safe - to the rear?—
Who sug - gest - ed the re - treat that turned it in - to a rout?—
Who was it that burned the crops and left us noth - in' to eat?—

Why it wuz JU - BI - LA - TION T. CORN - PONE,
Why it wuz JU - BI - LA - TION T. CORN - PONE,
Why it wuz JU - BI - LA - TION T. CORN - PONE,

Old "Toot - Your - Own - Horn - pone" JU - BI - LA - TION T.
Old "Tat - tered - and - Torn - pone" JU - BI - LA - TION T.
Old "Sep - tem - ber - Morn - pone" JU - BI - LA - TION T.

1. 2.

CORN - PONE A man who knew no fear.
CORN - PONE He kept us hid - in' out.
CORN - PONE The pants blown off his seat.

2.

Worus by
Stephen Sondheim and Leonard Bernstein from "West Side Story"

Music by
Leonard Bernstein

I Feel Pretty

I feel pret-ty, oh, so pret-ty I feel
pret-ty and wit-ty and bright! And I pit-y
an-y girl who is-n't me to-night.
I feel charm-ing, oh, so charm-ing.
It's a-larm-ing how charm-ing I feel! And so
pret-ty that I hard-ly can be-lieve I'm real.
See the pret-ty girl in that
mir-ror there. Who can that at-trac-tive girl
be? Such a pret-ty face, such a pret-ty
dress, such a pret-ty smile, such a pret-ty me!
I feel stun-ning, and en-tranc-ing.
Feel like run-ning and danc-ing for joy, For I'm
loved by a pret-ty won-der-ful boy!
I feel

It's Good To Be Alive Words and Music by
BOB MERRILL

Words and Music by
BOB MERRILL

The bright-est pap-er va-len-tine has noth-in' on this
heart of mine. In spite of me, it's sing-in' "Gee, it's
good to be a-live!" I fig-gered me a
hope-less case. I thought a smile would break my face. But
all a-long I fig-gered wrong It's good to be a-
live! Just like a clock, I'd tick and tock, But
noth-in' was a kick But now I'm glad I'm liv-in' 'cause I
know what makes me tick. Life nev-er seemed so sweet be-fore, like
all the world's a can-dy store. And tho' it's been there all the time, I'm
like a kid who found a dime, it's all for me. It's good to be a-
live. The live.

MY GUY'S COME BACK

Moderato

MY GUY'S COME BACK

C G+ C

Some- thin's cook-in' that rates an o- va- tion, Not that I'm in a
roll the car out, we got- ta get mov- in', Hang a star out, my

G+ C C G+ C

state of e- la- tion, Call the press in, I've got a quo- ta- tion, Tell the Na- tion, My
Guy is a- prov- in' When we are out we real- ly get groov- in' Life's im- prov- in'

D7 G7 C C Cm

GUY'S COME BACK. { No more _____ blues for me _____ No, no more _____
Tell that _____ Preach- ar man _____ to- day is _____

C G+ C Cm

No more _____ Just good _____ news for me _____ Just good news _____
the day _____ Got my _____ fea- ture man _____ And we're on _____

1. G+ C G+ 2. G7 D7 G7 C

in store _____ So our way Hal- le- lu- jah MY GUY'S COME BACK

From the Musical Comedy
"The Music Man"

It's You

By
MEREDITH WILLSON

353

It's You in the sun-rise, It's You in my cup, It's
You all the way in-to town. It's your sweet "hel-lo-
-dear," that sets me up, It's your "got to go - dear," that
gets me down. It's You on my pil-low in all of my
dreams, Till once more the morn-ing breaks through. What
words could be san-er or tru-er or plain-er, than It's You! It's
You! It's You! It's You!

SAYONARA

Words and Music by
IRVING BERLIN

1. SA - YO - NA - RA, Jap - a - nose good -
2. NA - RA, if it must be
bye,
so, Whis-per SA - YO - NA - RA
Whis-per SA - YO - NA - RA
But you must-a't cry. No more we stop to
Smil-ing as we go. No more
see pret - ty cher - ry blos - soms. No more
we 'ne-ath the tree look-ing at the sky. SA - YO
NA - RA, SA YO - NA - RA, Good
bye. SA - YO - bye.

"Les Girls"

Ca, C'est L'Amour

Words and Music by
COLE PORTER

(pronounce: Sah, say l'amour)

When sud - den - ly you sight some - one for whom you
yearn, Ca, c'est l'a - mour.
And when to your de - light she loves you in r
turn, Ca c'est l'a - mour.
Then dawns a drear - y day, Your dar - ling goes a -
way And all is o - ver, you are sure.
But oh, when she re - turns And loves you as be -
fore, You take her in your lone ly arms and
want her e - ven more, Ca, c'est l'a -
mour. 1. 2. Ca, c'est l'a -

Words by
Richard Wilbur

When

mour.

It Must Be Me

Music by
Leonard Bernstein

My mas - ter told me - that men are lov - ing - kind; Yet now be -
hold me, - ill used and sad of mind. There must be kind - ness - I can - not
see. It must be me, It must be me.
My mas - ter told me - that life is warm and good. It deals more
cold - ly - Than I had dreamt it would. There must be sun - light - I can - not
see. It must be me, It must be me.

Words by

An Ordinary Couple

Music by

RICHARD RODGERS

355

Cm D \flat Cm D \flat Cm A \flat
 A \flat - or din - ar - v A \flat coup - le is
 all we'll ov - er be, For
 E \flat D \flat A \flat D \flat E \flat Fm E \flat 7 A \flat
 all I want of liv - ing is to
 B \flat m E \flat 7 E \flat 7(b5) E \flat 7 D \flat Cm D \flat Cm
 keep you close to me, To laugh and weep to -
 A \flat D \flat Cm D \flat
 geth - er. While time goes on its
 A \flat E \flat D \flat A \flat D \flat
 flight To kiss you ev - 'ry
 E \flat Fm E \flat 7 A \flat B \flat m
 morn - ing and to kiss you ev - 'ry
 Gdim C Em C7 F7(b5) F7 B \flat 7(b5) B \flat 7 A \flat + A \flat 6 A \flat
 night. We'll meet our dai - ly prob - lems, and
 F7(b5) F7 B \flat 7(b5) B \flat 7 A \flat 6 A \flat D \flat maj7 D \flat
 rest when day is done. Our arms a - round each
 A \flat maj7 A \flat Fm B \flat m7 E \flat 7
 oth - er in the fad - ing sun. A \flat An
 D \flat Cm D \flat Cm, A \flat
 or din - ar - v coup - le, a -
 D \flat Cm D \flat A \flat
 cross the years we'll ride Our
 E \flat D \flat A \flat D \flat E \flat Fm E \flat 7 A \flat
 arms a - round each oth - er and our
 C7 C7+ Fm D \flat m D \flat maj7 D \flat m D \flat 6 A \flat + A \flat 6 E \flat 7(b9) E \flat 9
 chil - dren by our side.... Our arms a - round each
 1. A \flat + A \flat 6 A \flat + A \flat 6 A \flat 2. A \flat + A \flat 6 A \flat + A \flat 6 A \flat
 oth - er. oth - er.

"The Sound Of Music"
Music by
RICHARD RODGERS

The Lonely Goatherd

Words by
OSCAR HAMMERSTEIN 2nd

High on a hill was a lone-ly goat-herd, lay-ee o - dl, lay-ee o - dl
lay - ee - o. Loud was the voice of the lone - ly goat - herd,
lay-ee o - dl, lay-ee o - dl - o. Folks in a town that was
quite re-mote, heard: lay-ee o - dl, lay-ee o - dl lay-ee - o. Lust-y and clear from the
goat-herd's throat heard: lay-ee o - dl lay-ee o - dl - o. O - ho.
lay-dee o - dl - lee - o. O - ho. lay-dee o - dl ay! O ho,
lay - dee o - dl lee - o, hod - l - o - dl - lee - o - ay! A
prince on the bridge of a cas-tle moat, heard: lay-ee o - dl, lay-ee o - dl lay-ee - o.
Men on a road, with a load to tote, heard: lay-ee o - dl, lay-ee o - dl - o.
Men, in the midst of a ta-ble d'hote, heard: lay-ee o - dl, lay-ee o - dl lay-ee - o.
Men, drink-ing beer with the foam a - float, heard: lay-ee o - dl, lay-ee o - dl - o.
O - ho, lay-dee o - dl lee - o, O - ho, lay-dee o - dl ay!
O - ho, lay-dee o - dl lee - o, hod - l - o - dl lee - o - ay!
One lit-tle girl, in a pale pink coat, heard: lay-ee o - dl, lay-ee o - dl lay-ee - o.
O - ho, lay-dee o - dl lee - o, hod - l - o - dl lee - o - ay!

F C7 F C F Bb F
 Soon her ma-ma, with a gleam-ing gloat, heard: lay-ee o-dl, lay-ee o-dl lay-ee-o.
 F C7 F C C7 F
 What a du-et for a girl and goat-herd: lay-ee o-dl, lay-ee o-dl - o.
 C F C C7 F
 O - ho, lay-dee o-dl lee o, O ho, lay-dee o-dl ay!
 C F Bb F C Dm G7 C
 O - ho, lay-dee o-dl lee-o. hod-l - o-dl lee-o - ay!
 F C7 F C F Bb F
 Hap-py are they, lay-lee o lay-ee lee-ol O lay-lee o lay-lee lay-ee-o.
 F C7 F C
 Soon the du-et will be-come a tri-o, lay-ee o-dl, lay-ee o-dl - o.

Around The World.

Words by
HAROLD ADAMSON

Music by
VICTOR YOUNG

C
 A - round the world I've searched for you, I trav-eled
 C#dim Dm7 G7 Dm7
 on, when hope was gone, to keep a ren-dez-vous. I knew some-
 G7 Dm7 G7 G9+
 where. some-time, some-how, You'd look at me, and I would see the smile you're
 C
 smil-ing now. It might have been in Coun-ty
 A7 Dm
 Down, or in New York, in Gay Pa-ree, or e-ven Lon-don Town. No
 F#dim Gm6 A7 Dm7
 more will I go all a-round the world, For I have found my
 G7 1. C A7 G7 2. C
 world in you. A - you.

Destry Rides Again"

Ring On The Finger

Words and Music by
HAROLD ROME

That ring on the fin - ger, That lit - tle gold - en
band, That's next to the pink - y on a well dressed left
hand. From the day she is born, Ev - 'ry girl is aim - ing
for That life re - ar - rang - er, That last name —
2. That world pop - u - lat - or. That in - law cre -
chang - er, That ring on the fin - ger from the jew - 'lry store. —
a - tor. That ring on the fin - ger from the jew - 'lry store. —
That bliss ad - ver - tis - er, That kiss le - gal -
That bach - e - lor kil - ler. That dou - ble bed
i - zer, That ring on the fin - ger from the jew - 'lry store. — That
fil - ler. That ring on the fin - ger from the jew - 'lry store. —

Fine

Em7 A7
jew 'lry

Rose Lovejoy Of Paradise Alley

A lit - tle bit of rib - bon, A lit - tle bit of lace; The
mir - a - cle a smile is up - on a pret - ty race; Two
arms to keep the night out and warm you for a spell; — Oh,
what can you buy half as sweet as you sell? Rose
Love - joy of Par - a - dise Al - ley, — The lone - ly man's

Are You Ready, Gyp Watson?

Words and Music by
HAROLD ROME

Are you rea - dy, — Gyp Wat - son?

Are you rea - dy — for to

die? — Are you rea - dy, —

Gyp Wat - son, For that

last big round - up in the sky? In just

No more You'll be

one day, — Gyp Wat - son,

wor ries, — Gyp Wat - son,

hang ing, — Gyp Wat - son,

In just one day — you must

No more wor ries, — no more

You'll be hang ing — till you're

go. — You'll be swing ing —

pain. — Where you're go ing —

blue. — But re - mem ber —

high a - bove us, As we

soon for - ev - er, Our sad

as you dan - gle, That it

all wave good - bye from be - low!

loss will be the dev - il's gain. —

hurts us more than it does

Are you you!

Fair Warning

words and Music by
HAROLD ROME

When fickle fan - cy calls me, then I've - got to
go. My heart's as free as an - y sil - ver
— clouds that blow. No earth - 'v use in hold - ing me for —
— now you know. Fair warn - ing! Fair
warn - ing! When fickle fan - cy tells me time to —
— trav - el on, I'll be a mem - o - ry be - fore you —
— know I'm gone. You'll find I'm not the kind to build your —
— hopes up - on. Fair warn - ing! Fair
warn - ing! I'm free, free, free as the
eve - ning breeze, Change - a - ble as the
sky. I go, go, go when and
where I please, Nev - er there — to say good
bye! The Good Lord made me with an ev - er —
— roving heart. I'll nev - er ling - er till love's mag - ic
— falls a - part. I'll trade No - vem - bers
em - bers for an — A - pril start, And may

be stay till May Till
 sick-le fan-cy calls me a-way! Fair
 warn-ing, Fair warn-ing, Fair warn-ing!

"Destiny Rides Again"

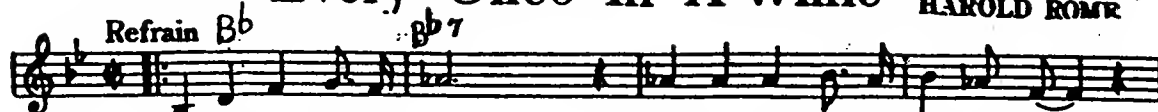
I Say Hello

Words and Music by
 HAROLD ROMA

I say "Hel-lo" I don't mean, "Hel-lo."
 I mean "Oh, how I could have
 loved you." I try to
 smile, And yet all the while my
 arms are aching to take you,
 Hold you! I say "Good-bye." I don't
 mean, "Good-bye." I mean, "Darling,
 why must I go?"
 Oh how I could have loved you!
 Now you'll never
 know. Oh how I could have
 loved you so! Once too long a
 go. I go.

Destry Rides Again

Every Once In A While

Words and Music by
HAROLD ROMR

Ev-'ry once in a while,
Ev-'ry once in a while,

Ev-'ry once in a long, long while,
Ev-'ry once in a long, long while,



Fel - la's got to bust out,
Fel - la's got to load up,

Shoot the whole dang pile!
Do the ju - ven - ile!



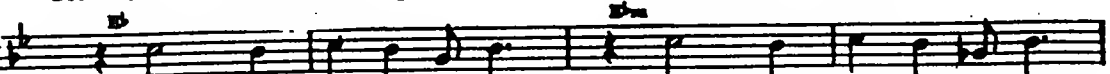
Ev-'ry once in a while,
Ev-'ry once in a while,

Ev-'ry once in a long, long while,
Ev-'ry once in a long, long while,



Got - ta shake the dust out,
Got - ta tear the road up

Make the dev - il smile!
Let his ket - tle bile.

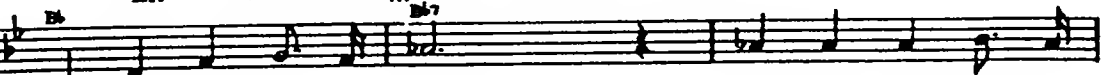


Feel your guts on fi - re!
Get that rest - less feel - ing,

Call the world a li - ar!
Do some fan - cy deal - ing,



Stand up high - er by a mile!
Hit the ceil - ing, kick a mile!



Ev - 'ry once in a while,
Ev - 'ry once in a while,

Ev - 'ry once in a
Ev - 'ry once in a



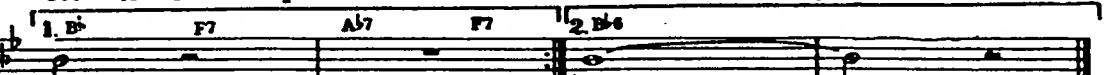
long, long while,
long, long while,

Got - ta clean the rust out,
Get to feel - ing sewed up



Head for hell in style!
Got to blow the pile

Time for fun! To - day's my once in a
Time for fun! To - day's my once in a

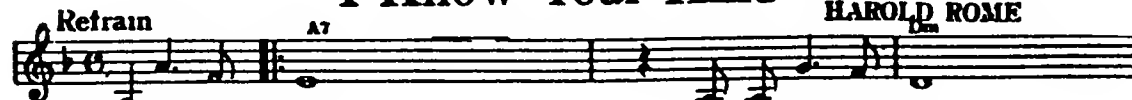


while!

while!

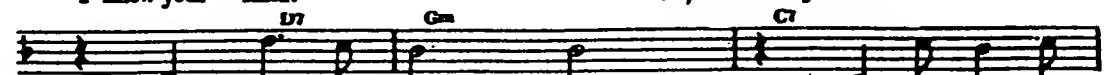
Destry Rides Again

I Know Your Kind

Words and Music by
HAROLD ROME

I know your kind.

Oh, I know your kind.



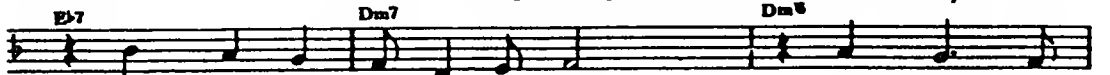
I know the feel - ing

You try to con -



ceal.

Be - neath that cas - u - al air,



That look of "Oh I don't care,"

Your eyes may

Bm7 E7 Bm7 Bb7 A7
 say no, but what a vol - ca - no they re - veall
 Don't talk, don't try. Don't fum - ble for
 D D7 Gm
 words that lie. No use pre - tend - ing,
 C7 F Bb F
 You can't be that blind. Give in and
 Ebmaj.7 Eb7 Dm7
 let your - self go. Re - lease that fi - re be - low!
 Dm6 Dm7 Gm Gm6 A7+
 You must, you will! I know your
 1 Dm6 2 Dm6
 kind. I know your kind.

"Destry Rides Again" **Hoop De Dingle**

Words and Music by
HAROLD ROME

Refrain (with vim and vigor)

D G
 Hoop de ding - le doo - dle, ay - de - o - de -
 ad - dy.
 D C
 Hoop de ding - le, doo - dle - dee, doo - dle -
 dee.
 A7 D G
 Hoop de ding - le, doo - dle ay - de - o - de -
 ad - dy. The ter - ror of the plains, that's
 Bm
 Am D7 To Verse B Fine
 I'm an me!

LOVELY LOVER

Music by
LAURIE JOHNSONFrom the Musical Play
"LOCK UP YOUR DAUGHTERS"Lyric by
LIONEL BART

Love-ly lov - er, Fa - la - la - la, Fa - la - la - la, Fa - la - la - la, Love - ly lov - er.
Fa - la - la - la, These are the things you are, (La la Fa - la - la) Love - ly lov - er,
Heigh-lack-a-day, Heigh-lack-a-day, Heigh-lack-a-day, Love - ly lov - er, Heigh-lack-a-day,
Don't ev - er go a - way, (Low - er stay lov - er) Where do the words to des -
-cribe you ex - ist? For the on - ly phrase in - side my fool - ish head is
this, (You're my hon - or - ary my) Love - ly lov - er, Fa - la - la - la, Fa - la - la - la,
Fa - la - la - la, Love - ly lov - er, Fa - la - la - la, These are the things you
are, (Fa la la la Fa la la)

Music by
LAURIE JOHNSON

Lock Up Your Daughters

Lyric by
LIONEL BART

1. Lock up your daugh - ters! Spring's in the air!
2. Lock up your daugh - ters! Safe - ly at home!
Lock up your daugh - ters! For wed - ding rings are rare
Lock up your daugh - ters! Where fan - cy can - not roam
You'd be a - mazed at the things they can delve in - to if they are not
Whe - ther your daugh - ter is pret - ty or plain. When she's been kissed she'll want
in be - fore twelve. Wind ev' - ry clock up, and you'd bet - ter lock up your
kiss - ing a - gain.
daugh - ters now! Fa - thers! Lock up your
daugh - ters now!

When Does The Ravishing Begin? 365

Music by
LAURIE JOHNSON

From the Musical Play
'LOCK UP YOUR DAUGHTERS'

Lyric by
LIONEL BART

When does the rav-ish-ing be - gin? You could burst me with a pin, so much sin I'm hold-ing
When does the rav-ish-ing be - gin? You could burst me with a pin, so much sin I'm hold-ing

in! Men, come and catch a sit - ting hen, who is con - tem - pla - ting
in! Men, come and catch a sit - ting hen, who is con - tem - pla - ting

when does the rav-ish-ing be - gin! Lor! Must I wait in - this
when does the rav-ish-ing be - gin! Eck! I shall swoon ve - ry

state for the pret - ty fel - low, Or il - lu - strate what they made him a pret - ty fel - low
soon for the fel - low has me weak at the thought of the sport, And the fel - low has me

for? I've a mind to in - cline to the pret - ty fel - low more and more! Oh,
neek and as mild as a child, 'Til the fel - low has me cheek to check! Oh.

When does the rav-ish-ing be - gin? Tho' my smile is coy and win - some, it's fix - ing in a
When does the rav-ish-ing be - gin? Tho' my smile is coy and win - some, it's fix - ing in a

grin, I'm in his grip, but he will not take a lib - er - ty! Oh, When does the rav-ish-ing be -
grin, I'm in his grip, but he will not take a lib - er - ty! Oh.

-gin! When, when, when, when, When does the rav-ish-ing be - gin?

Lyric by
LIONEL BART

I'LL BE THERE

Music by
LAURIE JOHNSON

Like a ghost sent to plague you, I'll be there, When you're most bent with
call for the ward - er I'll be there, To in - stall law and

a - gue, I'll be there, And it's no use your schem - ing to es -
or - der, I'll be there, Should you prove your re - pen - tance, and they

scape me when you're dream-ing, I'll be there in your dreams, I'll be there. When you
then cut short your sen - tence, I'll be there with the axe! I'll be there. (She'll be there)

Lost

Lyric by From "ERNEST IN LOVE," a new musical based on Oscar Wilde's
 ANNE CROSWELL "The Importance Of Being Earnest" Music by LEE POCKRISS

LOST in your spell, I'm LOST as any fool can tell. How I need you beside me. How I need you to gently guide me. LOST when you smile, You smile and time stands still a while. For I behold a work of art, I long to speak but how to start, When I've just LOST my heart.

Perfection

Lyric by From "ERNEST IN LOVE," a new musical based on Oscar Wilde's
 ANNE CROSWELL "The Importance Of Being Earnest" Music by LEE POCKRISS

I would-n't say you're charming, delightful, or disarming. I'd find a way to simply say PER-FEC-TION. I would-n't say beguiling describes the way you're smiling; I'd find a phrase that best conveys PER-FEC-TION. The Mona Lisa may thrill me, The Venus may chill me, But they grow pale when you come in to view. How could I ever hope to capture a synonym for rapture, For words are quite inoppor-tune, when one is reaching for the moon I'd simply say I wor-ship PER-FEC-TION. I FEC-TION.

Words by **LEE ADAMS** **Kids!** Music by **CHARLES STROUSE**
 From the Broadway Production "BYE BYE BIRDIE"

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KIDS! I don't know what's wrong with these KIDS to-day!

KIDS! 1. 2. Who can un-der-stand an-y-thing they say!
 3. E-ven I don't un-der-stand what they say!

KIDS! They are dis-o-be-di-ent, dis-re-spect-ful oafs!
 KIDS! They are so ri-dic-u-lous and so im-ma-ture!

Nois-y cra-zy slop-py la-zy loaf-ers!
 I don't see why an-v-bod-y wants 'em!

1. While we're on the sub-ject: KIDS! You can talk and talk till your face is blue!
 2. Why are they so dread-ful? KIDS! They are just im-pos-si-ble to con-troll!

KIDS! But they still do just what they want to do!
 KIDS! With their aw-ful clothes, and their rock and roll!

Why can't they be like we were, Per-fect in ev-ry way! What's the mat-ter with

KIDS to-day?

Words by **LEE ADAMS** **Rosie** Music by **CHARLES STROUSE**
 From the Broadway Production "BYE BYE BIRDIE"

Ev-ry-thing is ros-y, When I'm with my RO-SIE, With a girl like

RO-SIE, How could I be blue? Hand in hand we'll mo-sey

Me and lit-tle RO-SIE, We will be so co-zy by a fire-burnt for

two. Oh! I once heard a poem that goes: "A

rose is a rose is a rose." Well, I don't a-gree, take it from me, There's

one rose sweet-er than an-y that grows! And that's my RO-SIE, I'm so glad she

chose me; Life is one sweet beau-ti-ful song to me.

A Handbag Is Not A Proper Mother

Words by
ANNE CROSWELL

From "ERNEST IN LOVE," a new musical based on Oscar Wilde's
"The Importance Of Being Earnest"

Music by
LEE POCKRISS

For A HAND - BAG, A

HAND-BAG IS NOT A PROP-ER MOTH-ER, Not a prop-er moth-er, not a prop-er

moth - er. {1. Would you kind - ly ad - vise me, in one way or an -
(2. Would it help if I told you I have a young - er

oth - er. I sug - gest you find an - oth - er moth-er soon.} And a

broth-er. I fear young-er broth-ers rare-ly are. a boon.}

cloak - room, a cloak - room is not a prop - er fa - ther, Not a

prop - er fa - ther, not a prop - er fa - ther. {1. Would you
(2. Is it (Lady B)

kind - ly ad - vise me, I hate to be a both - er. I sug -

moth - er or fa - ther, now which is it wou'd rath - er. Sir, to

gest you find a fa - ther rath - er soon.

quib - ble o - ver sex is plc - a - yune. (Lady B)

La - dy Brack - nell, won't you kind - ly re - con - sid - er! Nev - er no

La - dy Brack - nell, aren't you be - ing rath - er frig - id! Frig - id, not

Jack, (Lady B.)

nev - er. But you know your daugh - ter wants to mar - ry. Mis - ter Worth - ing,

I, sir. You could sure ly bend your rules a lit - tle. Where my daugh - ter

she can't mar - ry, I for - bid her. Nev - er! No nev - er. Not to

is con - cerned. I must be rig - id. (Lady B) I am a moth - er, first and

you. For A HAND-BAG, A HAND-BAG IS NOT A PROP-ER MOTH-ER, Not a

last. And I tell you, (Jack.)

prop - er moth - er, not a prop - er moth - er. But this pas - sion with -

in me, I sim - ply can - not smoth - er. Then you bet - ter find an - oth - er moth - er,

{1. Cm7 F7 Cm7 F7 Bb Segue to 2nd Verse
find an - oth - er moth - er, Bet - ter find an - oth - er moth - er soon.

{2. Cm7 F7 Cm7 F7 Bb Bb7
OR a prop - er fa - ther. Or at an - y rate a par - ent rath - er soon. Fine

A Wicked Man

Lyric by From "ERNEST IN LOVE," a new musical based on Oscar Wilde's Music by
 ANNE CROSWELL "The Importance Of Being Earnest" LEE POCKRISS

(1. I hope he looks so dev-'lish that I al - most faint a - way, I
 (2. I hope he owns a Ro - man vil - la and a French cha - teau; And
 (3. I hope he's most ex - pe - ri - enced and that his past has been So

hope that he will kiss me with - out ask - ing if he may. I hope he meas - nres
 has a year - ly in - come of a mil - lion pounds or so. And yet he should live
 ab - so - lute - ly in - rid, it would turn a Don Juan green. For each blue - blood - ed

ten feet tall, with shoul - ders I can't span. But most of all, I hope he is }
 sim - ply, yes, as on - ly rich men can. But most of all, I hope he is } A
 Eng - lish girl, since Eng - land first be - gan. Has lived her whole life just to meet)

Fast
 trn - ly WICK - ED MAN. I've nev - er
 known A WICK - ED MAN
 And yet he's in my ev - 'ry
 dream. My ev - 'ry dream,
 My ev - 'ry plan Is just to
 meet A WICK - ED MAN
 MAN. A love - ly dream. a love - ly plan, a love - ly
 theme, I'd love to know A WICK - ED MAN.

Words by **One Last Kiss** Music by **CHARLES STROUSE**
LEE ADAMS From the Broadway Production "BYE BYE BIRDIE"

Oh, ONE LAST KISS, oh, ba-by, ONE LAST KISS, It nev-er felt like
this, oh, ba-by, not like this you know I need your love. Oh! Oh!
Oh! Give me ONE LAST KISS! Oh, one more time. oh, ba-by, one more
time, You make me feel sub-lime. oh, ba-by, it's sub-lime, you know I need your
love. Oh! Oh! Oh! Give me ONE LAST KISS! Dar-ling, it is-n't right.
why must we say good-night! Don't let me go like this. Ba-by, I need you so
but if I have to go, just give me ONE LAST KISS! Oh, ONE LAST KISS! oh, ba-by, ONE LAST
KISS. It nev-er felt like this, oh, ba-by, not like this, you know I need your love. Oh! Oh!
Oh! Give me ONE LAST KISS! Oh, one more KISS!

Words by
LEE ADAMS

Baby, Talk To Me

Music by
CHARLES STROUSE

Talk To Me, ba-by, won't you talk to me? I don't care
what you say, BA-BY, TALK TO ME.
Must you be oh, so far a-way from me? It seems all
wrong this way, talk to me. And if you miss me,
tell me so, Are you lone-ly? Tell me so; Say you love me
tell me so. Hon-ey, let me know. Talk To Me,
till I press you close to me, Then you'll see we won't have to
talk at all.

By
MEREDITH WILLSON **I'll Never Say No**

From the Broadway Musical "The Unsinkable Molly Brown"

BOY: C Dm7 G7 Dm7

(2nd time for duet)
(I'll)

I'll Nev - er Say No to you. What -

G7 D#dim B7 C Cmaj.7 F#dim

ev - er you say or do, If you ask me to wait for a

Dm7 G7 D7 Dm7-5 Dm7 D7

life-time. You know I'll glad - ly wait for a life-time or

G7 (Tacet) C Dm7

two just to look at you. I'll smile, when you say "Be

G7 Dm7 G7 D#dim E

glad," I'll weep. If you want me sad. To -

F Adim D#dim C C6 A7-9 A7

day is to - mor-row if you want it so.

D7 G7 Dm7 G7 E7 A7 D7

I'll stay or I'll go, But I'll

1. 2.

G7 Dm7 G7 C G7 Dm7 G7 C

Nev - er Say No. No.

By
MEREDITH WILLSON

If I Knew

From the Broadway Musical "The Unsinkable Molly Brown"

Voice Edim Bb7 F#dim

If I Knew — what the night - in - gale sings in her

song. F#dim

If I Knew — why the mead - ow is

sweet all day long. If I Knew —

— how the mock - ing - bird trills to his dove his

sad sweet se - cret of love. F#dim Eb

Then I'd know — how the moun - tain top reach - es so high.

Then I'd know — how the moon - light soft - ens —

sigh. G Cm Then I'd know — how the ramb - lers bloom as they

do. And at last I'd know the se - cret of

you, of you, At last I'd know the se - cret of

you. 1. 2. you.

Chords: Eb, Edim, Bb7, F#dim, G, D7, Fm, C7, Fm, D7, Gb, Bb7, Bb7-5, Fm7, Eb, Ab, Eb.

Lyric by **SHELDON HARNICK** (From The New Musical "Fiorello") Music by **JERRY BOCK** 373
Allegretto con brio JUDGE

F Mis - ter
 ("X" may we ask you a ques - tion? *Dm-7* It's a - ma - zing, is it *Db*
 not? That the cit - y pays you slight - ly less than fif - ty bucks a week, Yet you've *Fm* *F°* *C7* *Fm* **WITNESS**
 pur - chased a pri - vate yacht I am *Db7* *F#*
 pos - i - tive your hon - or must be jok - ing, — An - y *D7* *G*
 work - ing man could do what I have done For a *Eb7* *Ab*
 month or two I sim - ply gave up smok - ing — And I *F7* *Bb7*
 put my ex - tra pen - nies one by one) *Ab* *F7+* *Bb7* *Eb7* *Ab* *C7*
LIT - TLE TIN BOX *F7* **A LIT - TLE TIN BOX** *Bb7* *Eb7* *Ab* *A* that a lit - tle tin key un -
 locks *Bb7* *F-7* There is noth - ing un - or - tho - dox a - bout a **LIT - TLE TIN** **WITNESS**
BOX *Ab* *F7+* *Bb7* *Eb7* *Ab* *C7* In a
LIT - TLE TIN BOX *F7* **A LIT - TLE TIN BOX** *Bb7* *Eb7* *C7* *F7* *Bb7* *Eb7* that a lit - tle tin key un -
 locks *Ab* *Ab* *F7* *Bb7* *Eb7* *Ab* There is hon - or and pur - i - ty lots of se - cur - i - ty in a **LITTLE TIN**
 BOX. *1.* *2.* BOX. In a **LIT - TLE TIN BOX**

"Camelot"

Follow Me

Words by
ALAN JAY LERNERMusic by
FREDERICK LOEWE

Cm Abdim Bbm7 Cm Abdim Eb7 Cm Abdim Bbm7 Cm Abdim
 Far from day, far from night, Out of time, out of
 Eb7 Eb C Ab6 Cm7 Ab6 Eb Ab6 Cm Abdim
 sight, In be - tween earth and sea We shall fly. Fol - low
 Ab6 Bbm7 Eb7 Bbm7 Eb7 Abdim Bbm9 Eb7 Bbm7
 me, Dry the rain, Warm the snow, Where the winds nev - er
 Eb7 C Ab6 Cm7 Ab6 Bbm6 C
 go, Fol - low me, fol - low me, fol - low me
 D# Ab
 To a cave by a sap - phire shore, Where we'll
 D# Ab D#7
 walk through an em' - rald door And for thou - sands of breath - less
 F Dbm Ab D#7 G7 C C7+(6b)
 ev - er - mores My life you shall be. On - ly
 Bbm7 Eb7 Bbm7 Eb9 Eb7 Abdim Bbm7 Eb7 Bbm7
 you, on - ly I, World, fare - well; world, good -
 Eb7 C Ab6 Cm7 Ab6 Eb Ab6 Cm Abdim
 bye. To our home 'neath the sea We shall fly, fol - low
 Ab6 Eb9(6) Ab6(9) Eb9(6)
 me, fol - low me, Fol - low me, fol - low me!
 1. Ab6(9) Cm Abdim Ab6(9)
 Far from

How To Handle A Woman

"Camelot"

Words by
ALAN JAY LERNERMusic by
FREDERICK LOEWE

Eb Bb9 Eb
 How to han - dle a wom - an. There's a
 Eb(F) Eb
 way, said a wise old man. A way known by ev - 'ry
 Ebmaj7 Edim Ab F9 Bb
 wom - an since the whole rig - ma - role be - gan. "Do I
 Fm7 Bb7 Eb(F) Eb Fm7 Bb9 Bb9+
 flat - ter her?" I begged him an - swer. "Do I threat - en or ca - jole or

plead? Do I brood or play the gay ro - man - cer?" Said he,
 smil - ing. "No, in - deed." How to han - dle a
 wom - an. Mark me well. I will tell you, sir. "The
 way to han - dle a wom - an is to love her,
 Sim - ply love her,
 love her. love her. love her!"
 love her!"

SIDEWALK BLUES
 (By Walter Melrose & "Jelly Roll" Morton)

gone And I got the blues It sure is
 gone And I got the blues He went a -
 aw - ful to be lone - some like me wor - ried, weary up in a tree That's
 way on the sly did - n't say why nev - er ev - en kissed me good - bye That's
 why you can hear me say night and day -
 why you can hear me say night and day -
 Where can my ba - by be I roam the
 Who took my man a - way I roam the
 streets ev - ry where, Look here and there, won't ring why he gave me the air Good
 streets like a tramp, Feet in a cramp, searching for my two - tim - in' vamp Good
 Lawd I've got the side - walk blues. My ba - bys
 Lawd I've got the side - walk blues. My ba - bys
 blues. blues.

Use this ending to Instrumental Trio

SEPARATE TABLES

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mp Sep-'rate ta- bles, Two lone-ly peo- ple sit at

sep - 'rate ta- bles. They sit a - cross the room, So

near and yet so far. How cas - u - al they are. Still,

I can see he wants her so, But he's a - fraid to let her know.

Sep-'rate ta- bles, They were-n't meant to be at

sep - 'rate ta- bles, And yet if he loves her As

much as I love you, I'm sure of what they'll do. They'll

find a sep-'rate ta- ble just for two. ^{1.} E \flat Cm7 Fm7 B \flat 7 B \flat + ^{2.} E \flat Gm7 two, just for

two; They'll find a sep-'rate ta- ble just for two. *f*

OH-OH, I'M FALLING IN LOVE AGAIN 377

By
AL HOFFMAN,
DICK MANNING and
MARK MARKWELL

Moderato



Man-y's the time—I've been two-timed; Man-y's the time—I've been stung;



Man-y a hon - ey took all of my mon - ey But that was when I was much young-er-



Made up my mind—to be care-ful, Made up my mind—to be - ware.



I was all right-un-til Sat-ur-day night, I met a gal with the gold-en-est hair.



Oh - oh, I'm fall-ing in love— a - gain! Oh - oh, oh -



oh! I thought I would-n't get caught a-gain, Nev-er in a hun-dred,
F6 Eb6 F6 Eb6 F6 Eb6



Nev-er in a thou-sand Nev-er in a mil-lion years! Nev-er in a hun-dred,



Nev-er in a thou-sand, Nev-er in a mil-lion years! —

"WILDCAT" Lyric by
CAROLYN LEIGH

Hey, Look Me Over

Music by
CY COLEMAN

Hey, Look Me O - ver, lend me an ear, Fresh out of
clo - ver, mort-gaged up to here. But don't pass the plate, folks,
don't pass the cup, I fig-ure when - ev - er you're down and out, the
on - ly way is up. And I'll be up like a rose - bud, high on the
vine, Don't thumb your nose, bud, take a tip from mine. I'm a
lit - tle bit short of the el - bow room, but let me get me some, 1. And look 2. Hear me
out, world, here I come. come.

"WILDCAT"

Lyric by
CAROLYN LEIGH

Give A Little Whistle

Music by
CY COLEMAN

Give a lit - tle whis - tle, Ring a lit - tle
bell; Crook your lit - tle fin - ger, hon - ey,
Give a lit - tle yell. 1. I'll leap o - ver fence - es, I'll
2. I'll streak like an ar - row thru
e - ven leave my sens - es And I'll take, for your sake, to the air. Just
al - leys wide and nar - row, Down a drain or a main thor - ough - fare.
give a lit - tle whis - tle, Say you want me and I'll be
there! there!

"WILDCAT"

Lyric by
CAROLYN LEIGH

What Takes My Fancy


Music by
CY COLEMAN

C E7 Am C E7 Am F
 I likes to do What Takes My Fan - cy,
 C E7 Am F C Am7 D7 G7
 What Takes My Fan - cy, I likes to do.
 C E7 Am C E7 Am F
 (Girl:) And when it comes to things ro - mance - y
 (Boy:) And folks what gives me half a mind ter.
 C E7 Am F C G7 C F G7
 What Takes My Fan - cy, ain't the likes a' you!
 I - 'm the kind ter. put a bul - let through!
 C E7 F G7
 I likes to do What Takes My Fan - cy,
 C E7 F G7
 What Takes My Fan - cy, (Boy:) that ain't no crime,
 (Girl:) I likes to do,
 C E7 F C E7
 That there's what keeps me young and prance - y What Takes My
 And if it makes my pock - ets fat - ter, It does - n't
 F G7 C G7 C G7 C
 Fan - cy, I do all the time. 2. (Girl:) Waal who I do it tol.


One Day We Dance

One day is gay, one day is blue, one day I say, look - ing at you,
 D7 Spoken: D7
 "One Day We Dance!" "Simply as that" One day we try, one day collapse,
 Spoken:
 one day you sigh, "Sun-day per-haps, Mon-day we dance." "I never promised."
 Bm7-5 E7 E7-9
 1. One day - we stand stiff - ly a - part, emp - ty of hand, heav - y of heart,
 2. One day we stand stiff - ly a - part, wish - ful - ly and cer - tain of heart,
 Am F7 G
 there's not a chance. Then there's the mu - sic, and sud - den - ly sent fly - ing we two,
 there's not a chance. Then there's the mu - sic, and one day it's so, one day it's true,
 D7 G [1. Dm7]
 as we were meant al - ways to do, One Day We Dance!
 one day, you know, one day we do, One Day We Dance!
 [2. Dm7] G
 One day we do, One Day We Dance!

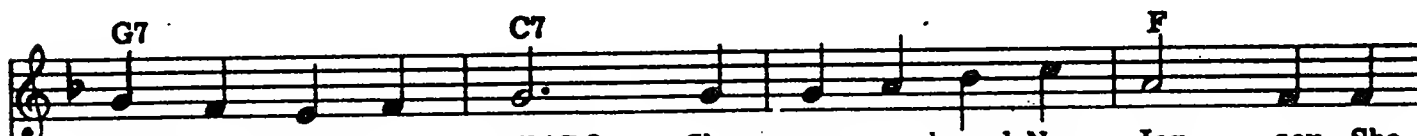
Delaware




1. Oh, WHAT DID DEL - LA WEAR, boy,
 2. Oh, why did Cal - i - 'phone ya,
 3. Oh, what did Mis - sis - sip, boy,
 4. Oh, where has Or - e - gon, boy,
 5. Oh, how did Wis - con - sin, boy, She




WHAT DID DEL - LA WEAR? WHAT DID DEL - LA WEAR, boy,
 Why did Cal - i - 'phone? Why did Cal - i - 'phone ya,
 What did Mis - sis - sip? What did Mis - sis - sip, boy,
 Where has Or - e - gon? If you want A - las - ka, A -
 stole a new brass key. Too bad that Ar - kan - saw, and



WHAT DID DEL - LA WEAR? She wore a brand New Jer - sey, She
 Was she all a - lone? She called to say, "Ha - wai - a," She
 Through her pret - ty lip? She sipped a Min - ne - so - ta, She
 las - ka where she's gone. She went to pay her Tex - as, She
 so did Ten - nes - see. It made poor Flo - ra - die, boy, It



wore a brand New Jer - sey, She wore a brand New
 called to say "Ha - wai - a," She called to say Ha -
 sipped a Min - ne - so - ta, She sipped a Min - ne -
 went to pay her Tex - as, She went to pay her
 made poor Flo - ra - die, You see, She died in Mis - sou -



Jer - sey, That's what she did wear. 2) Oh,
 wai - a, That's why she did 'phone. 3) Oh,
 so - ta, That's what she did sip. 4) Oh,
 Tex - as, That's where she has gone. 5) Oh,
 ri, boy, She died in Mis - sou - ri.

Talk To Me

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Verse (ad lib)

You're al-ways in a great big hur-ry, Grab a kiss and off you scour-ry,
 Off to here and there, Off to who knows where. I'd give the world and all cre-a-tion,
 For a lit-tle con-ver-sa-tion, just a word or two, How are things? What's new? Please

Refrain

TALK TO ME, TALK TO ME, TALK TO ME, — Your mag-i-cal kiss can take me just so

far; TALK TO ME, TALK TO ME, TALK TO ME, — Don't leave me like

this, dan-gling from a star. You set me all a-flame and it's so pleas-in', — It

sure would be a shame if you were on-ly teas-in. So, my love, be-fore I go, —

Turn the light - 'way down low and TALK TO ME, TALK TO ME, —

1. TALK TO ME. — 2. TALK TO ME. —

Crazy Love

Refrain *       

CRA - ZY LOVE, _____ Peo - ple say I'm cra - zy in love; _____

— Just a fool, _____ Sigh - ing sighs to the skies up a - bove. —

It is - n't nor - mal, or real — To feel heav - en's right in - side your

door. But some - how that's how I feel — And

I've nev - er felt this way be - fore. — Cra - zy dreams —

— keep me cling - ing to this af - fair, — I'm in - sane —
* It's in vain —

— to keep dream - ing that you could care. But I'm the kind of a fool — who
— I keep think - ing

    (Tacet) 

stayed aft - er school, I've learned my les - sons well, — And if this CRA - ZY LOVE is such a

  1.   2. 

CRA - ZY LOVE, I'm glad I fell! CRA - ZY fell!

My Little Corner Of The World 385

Chorus

Oh come a - long with me To My Lit-tle Cor-ner Of The

World And dream a lit-tle dream In My Lit-tle Cor-ner Of The

World You'll soon for - get there's an - y oth - er place

To - night my love we'll share a sweet em-brace

And if you'd care to stay In My Lit-tle Cor-ner Of The

World Then we can hide a - way In My Lit-tle Cor-ner Of The

World I al - ways knew I'd find some-one like you

So wel - come to My Lit-tle Cor-ner Of The

World. Oh World.

Chord Symbols: Eb, Fm7, Bb7, Fm7, Bb7, Fm7, Bb7, Eb, C7, Fm, Fm7, Cm7, Fm, Fm7, Bb7, Eb, Fm7, Bb7, Eb, Fm7, Bb7, Eb, Eb7, Ab, A#dim, Eb, D+, C7, Fm, Fm7, Cm7, Fm, Fm7, Bb7, Eb, Fm7, Bb7, Eb, Eb7, Ab, A#dim, Eb, C7, C9, Fm7, Bb7, Eb, Eb7, Fm7, Bb7, Eb, Abm6, Eb.

FOUR WALLS

By
MARVIN MOORE
GEORGE CAMPBELL

Slowly



From the 20th Century-Fox Film "The Proud Ones"
THEME FROM "THE PROUD ONES"

387

Slowly

The musical score is written on ten staves of music. Each staff begins with a treble clef and a key signature of one flat (Bb). The tempo is marked 'Slowly'. Chord symbols are placed above the notes: F, C7, F7, Bb, Fdim., F, C7, F, F7, C7, F, Bb, Am, Bb, F, F7, Bb, Am, Dm, G7, C7, F, C7, F, Bb, Fdim., F, C7, F. The lyrics are written below the notes, with some words hyphenated across staves.

Hail to thee, the proud ones!— Born to be the proud ones,—
 Al - ways free, the proud ones,— Yes, free to live and love each day.
 Laugh and cry, the proud ones,— Nev - er lie, the proud ones,— Live and die, the
 proud ones,— For there can be no oth - er way. They'll suf - fer and they'll grieve To
 prove what they be - lieve They'll stand and chal - lenge an - y wrong;— They're
 not a - fraid to fight For what they feel is right; Their truth will show that they be -
 long.— There'll al - ways be the proud ones,— Proud to be the proud ones.—
 Joy - ful - ly the proud ones— Will show the way for you and me.

WHERE ARE YOU?

Chorus (Slowly with feeling)

Where Are You? Where have you gone with - out me?

I thought you cared a - bout me, Where Are You?

Where's my heart? Where is the dream we start - ed?

I can't be-lieve we're part - ed, Where Are You?

piu mosso

When we said good - bye, love, What had we to gain?

When I gave you my love Was it all in vain?

a tempo

All life through Must I go on pre - tend - ing?

Where is my hap - py end - ing? Where Are You? You? —

Chord diagrams are provided for each line of music.

Broken - Hearted Melody

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REFRAIN: Bb Bb+ Bb6 Bbmaj7 Bb6 Bb Bb+ Bb6 Bbmaj7 Bb6 Cm Ab

BRO - KEN-HEART-ED MEL-O-DY. Once

— you were our song of love. — Now — you just keep taunt-ing me! —

(Tacet)

With — the mem-o-ry of {his-a} {her-a} ten-der love. Oh!

1. BRO-KENHEART-ED MEL-O-DY. — Must you keep re-mind-ing me, — Of the lips I
 2. BRO-KENHEART-ED MEL-O-DY. — That {he} used to sing to me, — When our love was
 3. BRO-KENHEART-ED MEL-O-DY. — Won't you bring {him} back to me? — Sing to {him} un-

long to kiss — And the love I miss, Since {he} went a - way, — Night and day they
 young and bright, — As {he} held me tight, Sad-den - ly I found — I was heav-en
 till {he} yearns, — For when {he} re- turns, No more will you

repeat 1st time 2. Bb F7 Bb
 D.S. 2nd time

play. — That Oh, s. be — A BRO-KENHEART-ED MEL-O-DY! —

JUST A PRAYER AWAY

Slowly, with simplicity

F Bb Bbm6

There's a hap - py

F G9 C7 C7 Gm7 C7 C9 F Dm Gm7 C7

land somewhere, And it's just a prayer a - way.

F Bb Bbm6 F C F C7 Gm7 C7

All I've dreamed and planned is there, And it's just a

F Bb Bbm6 F Guitar F Fmaj7 F6 F

prayer a - way. Where the skies look down on a

Gm Eb Gm6 C7(9) C7 F F+ Dm G7(9) G7 Gm7 Bbm6 C7 Guitar

friend - ly town Filled with laugh - ing chil - dren at play, — Where my

F Fmaj7 F7 Bb D7 Gm Bbm6 F Cm6 D7 D7 Bb D+ D7

heart will sing For it means one thing, I'll be home at the close of each

G7 G7(9) C7 Guitar F Bb Bbm6 F G9 C7 F

day. — There's a hap - py land some-where,

C Gm7 C7 1. F Fdim Gm7 Cm7 C7 2. F Bb6 F

And it's just a prayer a - way. — way.

RUM AND COCA-COLA

Musical notation for the first part of the song. It consists of six staves of music. The first staff has a treble clef and a key signature of one flat (B-flat). The melody is written on a single line. The lyrics are: "If you ev - er go to Trin - i - dad, They see on Man - zin - el - la beach G." The second staff continues the melody with lyrics: "make you feel so ver - y glad; Ca - lyp - so sing and I ro - mance with na - tive 'peach; The whole night long make". The third staff has lyrics: "make up rhyme; Guar - an - tee you one good real fine time, trop - ic love, Next day sit in hot sun and cool off,". The fourth staff has lyrics: "Drink-in' Rum And Co - ca Co - la, Go down 'Point Koo - mah - nah,' Both moth - er and". The fifth staff has lyrics: "daugh - ter Work - in' for the Yan - kee dol - lar. You will". The sixth staff has lyrics: "Drink-in' Rum And Co - ca Co - la,". The music is in a 4/4 time signature.

Rum And Co - ca Co - la. I SHOULD CARE

Musical notation for the second part of the song. It consists of eight staves of music. The first staff has a treble clef and a key signature of one flat (B-flat). The melody is written on a single line. The lyrics are: "I should care, I should go a - round weep - ing. I should". The second staff has lyrics: "care, I should go with - out sleep - ing. Strange - ly e - nough, I sleep well". The third staff has lyrics: "vept for a dream or two, But, then, I count my sheep well. fun - ny how sheep can". The fourth staff has lyrics: "hull you to sleep. So, I should care, I should let it up - set me." The fifth staff has lyrics: "should care, but it just does - nt get me." The sixth staff has lyrics: "May - be I won't find some - one as love - ly as you, But I should". The seventh staff has lyrics: "care and I do." The eighth staff has lyrics: "do." The music is in a 4/4 time signature.